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DOROTHY DONNELLY

THE NEW YORK DRAMATIC MIRROR

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The Mirror will be sent during the Summer to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

THE LATEST SPASM.

One of the waves of hysteria to which we of these United States are notoriously subject has swept across the continent. This time it started in Boston, that centre of social and political purity, and the forthcoming motion pictures of the recent prize-fight in Reno furnished the material for the outbreak. The Christian Endeavorers took the lead, and they have endeavored with such activity and enterprise that mayors, chiefs of police and other authorities in numerous municipalities have listened pleasantly to the protest and forthwith have announced that their fellow-citizens shall be deprived of opportunity to see the pictorial replica of the animated contest.

The reasons stated for this campaign of opposition are trite and obvious, of course. Prize-fights are against the law in many of the States, ergo, pictures of prize-fights should not be allowed; the effect of the realistic reproduction upon the minds of delicate women and innocent children who patronize the motion picture shows would be horrific; the influence upon the men would be brutalizing and demoralizing; the peculiar ethnological aspect of the contest would stir up racial feeling and intensify the antipathies of the whites and the blacks—and similar points of objection, on which the changes have been wrung ad infinitum.

It is not the province of THE MIRROR to discuss the ethics of prize-fighting. There is much to be said on both sides of the question, and a very large, intelligent and respectable element among our people approves the venerable Anglo-Saxon sport when it is conducted on clean lines, and supports its approval by arguments that are difficult to refute. But, be that as it may, the Christian Endeavorers, the mayors, the chiefs of police and the rest, are not overburdened with that rare and priceless jewel, consistency, for, while they have inveighed and decreed against the motion pictures, they have raised no outcry and taken no action against the publication in the newspapers of graphic pictures of the fight from photographs made at the ringside by their special camera-men. With the exception of the always exceptional *Evening Post*, there is probably not a newspaper in the metropolitan district that has not shown its read-

ers various and vivid views of the salient moments of the combat, and the same is true of newspapers elsewhere. These pictures do not move, it is true, and as a rule they bear evidence of an enterprising haste that is not compatible with good printing or artistic effect, but the purpose is to visualize for those of our inhabitants that were unable to visit Reno the different interesting phases of the encounter. And these portrayals, following weeks of feature stories from the training ground and enormous "spreads" upon the event itself, have "got by" without so much as a peep from the Endeavorers or a word of disapproval from the mayors and chiefs of police.

The newspapers are as accessible to the public as are the motion picture shows—to women and children, to whites and blacks. If the opposition to the fight pictures is not based upon that species of meddling hypocrisy that delights in "regulating" something or other, wherefore this invidious distinction between the press and the film?

As a matter of fact, it is not the motion picture proprietors' intention to exhibit the fight reels in the thousands of regular motion picture theatres, for the present at least. If delicate women and innocent children want to see the reproduction of the proceedings at Reno, they will have to visit large halls and theatres set apart for the exhibition, and pay regular theatre prices. In other words, it will not be thrust upon them—or anybody else, for that matter—insidiously and unawares.

Throughout this sudden and ridiculous spasm of virtuous hysterics the attitude of the motion picture authorities has been admirable. They have made it known that they will not seek to force the exhibition upon communities where the ban has been placed, by resort to injunction or other legal process. They will confine the enterprise to places where no objection is made. As these include nearly all the important cities of the United States and as Europe is clamoring for the fight pictures, it is fairly certain that the exploiters will reap a large profit upon their heavy investment, besides securing a verdict of popular approval that will make the mayors, the chiefs of police and the rest that have acted hastily and foolishly in this matter, look like very small potatoes.

As with the theatre, the only censorship the motion picture field requires is that exercised by intelligent public opinion. If the time ever comes when the good sense and good judgment of the American people cannot be depended upon to control properly the character of their amusements, then the question of selection probably will have to be left to National, State or municipal commissions, chosen with regard to their knowledge of artistic and ethical standards; the job will not be delegated to politicians, religious reformers, or petty functionaries. That time, however, is so vaguely remote, that it need not enter into present calculations.

Since the business of minding other people's business seems to be getting quite universal, and since societies for that purpose are multiplying with alarming rapidity, it strikes us that this would be a good time to start a National Society for the Regulation of the Regulators.

A London critic declares that "London's second-rate actors are the finest actors in the world," an opinion which may have a meaning not apparent to one who runs as he reads.

They have a new type of play in London, called the farce-melodrama. Some of the plays called melodramas exploited here two or three years ago might well have had the same classification.

A noted American singer has an ingenious article in a prominent magazine on "Why We Should Sing in English." Yet with many singers the language by any name would be indistinct.

There are "society circuses" in other lands. The "Cirque Molier" is a fashionable event in Paris, and this year it was made entertaining by the participation of many titled persons who mixed as performers with several of the more noted professionals.

PERSONAL



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TERSON.—Herbert Trench, sweeping the dramatic heavens for new stars, believes he has found a brilliant luminary in Phillida Terson. Miss Terson is the young and attractive daughter of Mr. and Mrs. Fred Terry. She will play the Princess in *Priscilla Runs Away*, which is to follow *The Blue Bird*. Mr. Trench says: "I am delighted to be able to announce Mr. and Mrs. Fred Terry's beautiful young daughter as the Princess. Take my word for it, Phillida Terson has a splendid future. I have seen the spark in her, although she has only appeared in her mother's character in *Henry of Navarre* and as *Viola* in *Twelfth Night*, another character which she has often seen acted. I predict that she will surprise London by her youth, beauty and dramatic intelligence."

DONALDSON.—Arthur Donaldson, the light opera tenor, known far and wide as the Prince of Pilsen, will continue his starring career next season. This past season Mr. Donaldson was raised to a stellar position in *The Norseman* and toured the Northwest, where he was most favorably received. Mr. Donaldson's role was that of a singing Swedish tenor, similar in conception to the roles played by the Irish tenors, Andrew Mack and Chauncey Olcott. In fact, Mr. Donaldson is to the Swedish-Americans what Mack and Olcott are to the Irish-Americans.

KOLKER.—A *Mirron* representative, who had gone to Hartford to see the first production of Dr. Wendham's *Experiment*, the new play by Ethel Watts Mumford and Henry Kolker, after the performance paid his respects to Mr. Kolker, who appeared in the leading male role in the play. Mr. Kolker, though suffering severely from indisposition, the result of his recent trying tour with the New Theatre Company, received the *Mirron* man courteously. "Yes," said Mr. Kolker, "I am engaged with the Hunter-Bradford Players for seven or eight productions, but unless I feel much better I don't think I can remain longer than this week. I contracted a bad cold on my recent tour and have not yet recovered. My doctor has been giving me morphine in order to deaden the pain and allow me to continue. I am particularly anxious to keep up for the rest of the week because Dr. Wendham's *Experiment* is my own play, which I wrote in collaboration with Mrs. Mumford. The people of Hartford have taken very kindly to the play, so that we hope for a Broadway hearing next season. The production has shown several faults of construction, particularly in the third act, which we shall remedy for its Broadway appearance. Many New York managers have seen the production, and we have already had two flat offers for the piece. These offers were made after the first performance. An option on the play is held by a New York manager and until he has seen the play and expressed his opinion we shall do nothing about disposing of it." Mr. Kolker was unwilling to name the manager, but the *Mirron* believes he is Henry W. Savage. Of his plans for next season Mr. Kolker had nothing to say beyond stating that he would not star, as some papers announced, in Dr. Wendham's *Experiment*. "It is a play for a woman star," said Mr. Kolker.

COTTERELLY.—Once more this season that delightful character actress, Mathilde Cottrell, has returned to Broadway. At the Lyric Theatre with Louis Mann Mine. Cottrell is proving herself to be one of our best character actresses. Mine. Cottrell has been with Louis Mann for some time, having an admirable role in *The Man Who Stood Still*, and now again enjoying an excellent part as the wife in *The Chester*.

The Usher



Two noted Shakespearean scholars passed away last week.

The first was Frederick James Furnivall, the famous Englishman, founder of the New Shakespeare Society and other bodies associated with Old English letters, and the second was Dr. William James Rolfe, of Cambridge.

Dr. Furnivall was a militant personage for a long period in England, outside of his concern for the old authors. He was a Christian Socialist, a great pacifist, a skilful cobbler, and, on the whole, an irrepressible character. He was, to speak figuratively, almost pugnacious as a controversialist, and in spite of his faults, as the New York *Sun* well says, he was "worth a million of the common herd of peddling pundits and professors."

Dr. Rolfe, a kindly personality, interested in every phase of Shakespearean research, was the author of many works that find appreciative readers, especially among the younger students of Shakespeare and other authors upon whose works he had written text books.

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George Bernard Shaw, who has evolved to the material state of purple and fine linen, although he may still affect the flannels of his cart-tail speechifying days, is one of the figures in a comedy which he may yet translate to the theatre.

He is a socialist, though a plutocrat, and Mrs. Shaw is a suffragette. The intricacies of the income tax provide the plot. The law looks upon the income of a married woman as part of her husband's, and requires him to give full particulars concerning it. Mr. Shaw has no means of ascertaining his wife's income except by asking her. She, being a consistent and resolute believer in woman's rights, declines to inform him. The law gives him no remedy. All he can do is to report to the income tax commissioners his wife's name and address and leave it to them to ascertain the amount of her income. That they can do. But, having done so, they are forbidden by law to impart the information to him. Yet if he does not get that information somehow he may be sent to prison. And there is no use in his appealing to his wife to give him the information to save him from jail.

That there will be a sequel to this situation that will make good reading goes without saying.

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Shaw's egotism—or his assumed self-worship—by the way, is one of the most amusing things in contemporary life. No week can pass, apparently, without some striking show of it that surpasses all previous efforts.

He was recently invited to a banquet in honor of the sculptor Rodin. He sent the following letter as his excuse for not attending: "For me, a banquet to Rodin is quite superfluous. I have already taken measures to assure immortality for myself by attaching my name to that of Rodin. Henceforth in every encyclopaedia you will read, 'Bernard Shaw; subject of a bust by Rodin; otherwise unknown.'

"If the bust is lost, broken or spoiled, as much the better for me," he continues. "They will speak of the 'lost Bernard Shaw of Rodin,' as to-day they speak of the lost *Athènes* of Phidias. Nothing can be more beautiful than the statues which no one ever saw. Therefore I have done all that is necessary. I can get along without banquets. You will only be Rodin's hosts. I have had the honor to be his model."

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Henry Ellsworth, who is at Oberammergau, and who has studied the Passion Play closely, writes that the "count up" averages \$7,500 in real money a performance.

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The production of Sophocles' *Antigone* at the Greek Theatre of the University of California by Margaret

Anglin and her company June 30, recalls an incident connected with what appears to be the only other performance of the play in an American playhouse, Palmo's Opera House, New York. The date was sometime early in 1845, when George Vandenhoff and his daughter Charlotte attempted to revive the classic tragedy.

The large audience for a while listened attentively, but finally grew restive under the monotony of the unbroken blank verse. In the play figured a messenger, whose duty it was to appear as a soldier with a large shield and, kneeling at intervals before the King, deliver a dozen messages of about five words in length. This did not add to the audience's composure, but matters reached an interesting crisis when at last the messenger climbed upon the stage and delivered the startling intelligence, "My lord, *Antigone* is dying."

The messenger's shield had been decorated with alternate rings of black and white, after the manner of a target. While he was kneeling in the center of the stage with his great shield before him, a wag in the audience, an inveterate tobacco chewer, flung a quid with such accuracy that it struck the center—a clean shot in the bull's eye, and the performance came to a close amid a storm of laughter.

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Now and then some well-known Thespian or manager of Thespians falls into politics and for a time or temporarily deserts the theatre.

Dick Ferris, long known in the West as an actor and manager, may have political honors thrust upon him, it is said.

According to the Los Angeles *Graphic* Mr. Ferris may be the Republican candidate for lieutenant-governor of California.

"That statement," says the *Graphic*, "humorous as it may sound, appears to be based upon good foundations. I am advised that the Ferris boom is being nursed by those who are grooming Charles F. Curry for state executive. Curry's managers have been seeking a running mate for their candidate south of the Tehachapi. It is stated that the John D. Spreckels influence in San Francisco and San Diego, which is favoring the Curry gubernatorial campaign, has agreed to stand for Ferris for second place. Dick is in Minneapolis just now, and in response to a message of inquiry, sent by personal friends, says he will be willing to serve. The Lieutenant governorship of California pays \$4,000 a year, with not a blessed thing to do except to draw the salary and preside over the State Senate for about eighty days twice in four years."

Mr. Ferris has residence in Los Angeles. Whether he achieves the honor mentioned is yet for the future to determine, but his friends will congratulate him if he shall be nominated, and if nominated and elected, the theatre will have a powerful friend at the fountain head of law-making for California.

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Scanning Paris newspapers, one sees that South America is stealing many of the theatrical stars of that capital at this season of the year.

The average theatregoer of this country does not realize the fact that the public in many a South American city is more nearly in touch with the talent and the offerings of the hour in Paris and other European centres than this public.

Notable French actors who never have visited this country increase their fame and augment their wealth in Buenos Ayres and other centres of the Southern continent, where French is a language in comparatively common use among the better classes, who sometimes are residents abroad.

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Oscar Hammerstein was recently lamenting the fact that the great voices in opera do not last.

"Yes," remarked a listener, "it must be terrible when a professional singer knows she has lost her voice."

"But it is still worse," replied Mr. Hammerstein, "when she doesn't know it."

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Robert Sloss tells of the humors of a play rehearsal for production on Broadway in the issue of *Harper's Weekly* for July 9.

The leading lady had been allowed to purr through her part uninterrupted, for if the hero, that past-master of romance, could find no fault with her, who else should?

But the author discovered that her last line was omitted. "Leave it out," said the manager. "It sounds as if she were making a date with him."

"Oh," cried the leading lady, "it would break me all up if I thought any one could get that feeling from my work."

"Don't worry, Kate," the manager answered; "you play the part like a perfect lady."

FRANCES RING.



Frances Ring, Kansas City.

Frances Ring will not be in New York till early Autumn, when she returns from the West to begin rehearsals of *Miss Patay*. Miss Ring jumped into the favor of Chicago audiences by her work in *Miss Patay* and is expected to duplicate this success in New York, when *Miss Patay* opens at the New Amsterdam Theatre as the first attraction of the season. It may be seen from her picture that Frances greatly resembles her sister, the wholesome comedienne, *Blanche*. Like her sister, Frances has a keen sense of humor and has the ability to make others see it. At present Miss Ring is leading lady of the Rodriguez Stock company, of which her husband, Thomas Meighan, is leading man. The company alternates between Dayton and Springfield, Ohio.

AN ENGLISHWOMAN'S VIEW.

An Englishwoman writing as "The Woman in the Studio," denies that there is any demand in that country for a Shakespeare Theatre. What is desired, she says, is an endowed repertory theatre. It should be small, she insists, else will the finer shades of psychological drama get lost in the wings; it must be small, too, because it is of the essence that it should begin its work modestly with all due thrift and without the vulgar expenditure on "dresses" and *décor* which characterize the regular theatres. Within its walls neither society mannequins nor their masters, the milliners, would, it is to be feared, find inspiration for their sartorial arts. Simplicity would be the keynote of the Repertory Theatre, passionate faith in its ultimate destiny would be its driving force. Endowed it would have to be to avoid the corruption of indebtedness, and, still more, to avoid the temptation of putting on pieces that would "draw" the public.

AN ACTOR'S INTERESTING AMBITION.

"I am happy and prosperous in vaudeville," said Melbourne McDowell, when in San Francisco lately, "but I am a little sore because a New York editor mourns the fact that there is not a man on the stage who can play *Mark Antony*. I am one of the actors that 'came back' after the world had given me up."

"I have not indulged in drink for five years, and I can play *Antony*. Bardou used to say I looked and acted the part, and I long to go to New York and show the public that I am as good as I ever was."

"With my physique and make-up the audience does not have to supply the physical part from imagination, as in the case of smaller men—and if I ever get the chance—my one ambition—I'll make *Homes* howl, even if I have to do it in the New York Hippodrome, and I can make myself heard, don't forget that."

A SANE FOURTH IN PITTSBURGH.

The Schenley Hotel in Pittsburgh celebrated a sane Fourth by a performance of the *Taming of the Shrew* by the Ben Great players, on the hotel lawn after dusk. Although Petruchio had to contend with obtrusive firecrackers and sputtering Katherine wheels in the distance, as well as with a shrewish Katherine in the foreground, he emerged victorious over all odds. All of which goes to show that when it comes to a contest, complexion powder is not so helpless against gunpowder as might be supposed. The eagle likes the smell of grease paint as well as the smell of punk.

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RICHARD STRAUSS TO RETIRE.

A report from Berlin announces that Richard Strauss will not direct the Royal Opera House after the usual ten operas have been produced next winter. The cause assigned is his desire to rest. The retirement is not officially admitted, however, and it is generally rumored that Strauss will tour Germany and France with the Vienna Philharmonic Orchestra.

THE MATINEE GIRL

LONDON.

"TWO Murders in Each Act!" was the alluring announcement in red letters on a white background before the tent where Cyril Maude was playing in the Girl With the Bad Habit, at the Botanical Gardens in London, on a mid-summer day.

That was Mr. Maude's contribution to the Theatrical Garden Party, in aid of The Actors' Orphanage Fund. Inside a huge white tent on a most



Two English Actors' Orphans.

ricketty platform that served for a stage the energetic English actor-manager was outdoing his own smile and shouting himself into voicelessness by trying to drown the noise made by the rival in the next tent, a red nosed barker who loudly proclaimed that the George Grossmith Imperial Circus was the greatest production ever given on this planet or any other. Across the gravel driveway paced Julian Lestrade, looking rather handsomer than when we saw him in The Chaperon and calling above the din, "Can I sell you any ten tickets?" Within another white tent his wife, Miss Constance Collier, and Mrs. Sam Sothern, Mr. Lawrence Irving, Miss Mabel Hackney, Miss Lettice Fairfax, Miss Neilson Terry, Mr. Ben Webster and Miss Lena Ashwell were trying to make comfortable everyone whom Mr. Lestrade enticed into the Lake Tea Chalet.

The fame of Gerald du Maurier, Robert Lorraine, Alexandra Carlisle, Gertie Millar, Henry Ainley, Guy Stanley and Joseph Coyne attracted laughing crowds to the Anglo-American Shooting Gallery.

Indecisive hundreds vacillated between the cricket match in which Arthur Boucher, Charles Hawtrey, Sam Sothern and James Welch were playing, and Jarley's Living Waxworks, arranged by Jessie Bateyman.

Beautiful women and famous men, and persons of title, who in some instances were neither, trod amiably upon each other's toes, and thrust elbows perforce into each other's sides, in the interest of the two thousand pounds which the profession yearly tries, and usually succeeds in its attempt, to earn for the Actors' Orphanage. The Orphanage is a lesser Actors' Fund Home, but given over to the children of dead actors.

The Home is twelve miles out of London, in one of the most picturesque and healthy parts of England. Forty boys and girls whose summer parents, or one of them, have passed beyond hearing of the prompter's call, find home at Croydon because of this Annual Garden Party near the close of the London season. Mr. Cyril Maude is the president of the Fund. His interest is manifested not only by his work at the fashionable garden party, but by an exceeding activity throughout the rest of the year, when he has the assistance of Sir Herbert Beerbohm Tree and Lady Tree, Edward Terry and Miss Ellen Terry and George Alexander.

Each year in May there is a meeting of the officers and executive committee of the Home at Croydon. At the last meeting the Lord Mayor of London and the Bishop of London were present. "Only one of the children is going on the stage," said Mr. Anstel, the principal of the school. "The committee discourages it, or rather asks me to discourage it. So there are no theatrical papers about the home and no actors' pictures to be found there. The ladies and gentlemen of the committee think the stage is overcrowded and if the children can be led to think of other occupations we try to make teachers and even farmers of them. Two of our boys are making grave plans to go to Canada."

Actors' children are admitted to this school at four years of age or older. They leave when they are sixteen.

There have been innumerable flings at the actor's vanity and his love of the limelight. An actor who died in London last week proved an exception, or demonstrated that death purges the actor of his vanity, for Herman Vezin requested that there be no music at his funeral: that there be no word spoken, and that there be present none but those who loved him.

His wishes were respected. Three persons in silence witnessed the interment of his ashes at Kensal Green.

Across the primly brilliant flower beds and gravel walks of Bedford Square there floated a series of gay songs ground out by the barrel organ, which is the

British cousin of our hurdy-gurdy, and awoke me this morning. There was no "God Save the King" nor "Blue Bells of Scotland" nor "In the Twilight," but "Rings on Her Fingers," twisting through a medley of whose repertoire do you think? Blanche Ring's.

The English press bends no knee to theatrical managers, be they monarchs or commoners. The weeklies at least say what they think of the enterprises of these magnates. They offer no sympathy to Charles Frohman on the failure of his repertory theatre plan, saying that he should have known better than to offer Bernard Shaw and Granville Barker.

Sir Herbert Tree's remarks that the theatres need better lights and lighter prices of admission was greeted with the comment, "The public will submit to all the lightning in both respects that Sir Herbert will give it."

The newly arrived American, a deadhead at home, looks dazedly about this vast city and asks, "How can I get into the theatres?"

"Just show them your card," replies the British punster, who is everywhere, "and say 'Will Mikoado?'"

Crossing the high sea one grows reflective. The width of the ocean lends a new breadth of view. An actor imbued with this new breadth of vision, his judgment tempered with the softness of June air, talked of the hard beginnings of many successful stage careers.

"No names!" he said. "And remember, no guesses! I know a leading woman who, an orphan while still a baby, was brought up practically by the town. She told me herself that no Topay was ever more neglected nor more ignorant of her origin. I have her word that when she went upon the stage she could neither read nor write, and that her first contract was signed with a cross."

"The manager wrote her name beneath that clumsy double stroke made by the untrained, shaking hand of a girl, who has become one of our cleverest comedienne."

A little boy with the figure of a wee bronze statue of Adonis and eyes as brown as autumn leaves and a mouth like June cherries, was the most popular passenger aboard a transatlantic steamship bound for London. Every one had a smile or a shoulder pat or a scrap of foolish baby talk for this five-year-old beau of the boat. The child returned these attentions impartially, usually springing into a lap if it happened to be spacious, throwing his arms about a kindly neck, or stroking a hand that hung from the arm of a deck chair. Cheeks that were pale from seasickness flushed pleasantly at a timid little pitying pat from the youngster's sympathizing hand. He was the most popular passenger. But it was we who know our Broadway who found a double interest in the brown-eyed charmer. The interest began when a laughing little woman, wrapped mummy-like in a brown traveling rug, called from the boat's stern:

"Kirke La Shelle!"

The child ran back to his mother's side, and our memories ran further, back to the young black-bearded keen-eyed manager who gave us Arizona and Princess Chic and The Heir to the Hoorah, who died while his career was at its brilliant dawn.

Shipboard intimacies soon explained this strange stirring of memories. The brown-eyed boy, born a month after the manager's death, was named in his honor by one of the cast, and the stage manager, Wilfred Lucas. Mr. Lucas was a long time a loyal friend of Kirke La Shelle, and in naming him after the departed manager, he said: "I hope my boy will grow to be a man as altogether manly as Kirke La Shelle."

Mr. Lucas, who has heard the tag of The Chorus Lady, "Us and the Cows," two thousand times, was, after his son, the next most popular passenger of the hundred souls aboard. He won his popularity in two roles. Every evening he sang baritone solos from the grand operas in the music room. Every day he walked the deck leading Kirke La Shelle Lucas and carrying Alice Monahan Lucas, aged three, on his shoulder, and, when the babies were asleep, read to his wife (formerly Marie Perrin), the shipload of passengers staring with wide eyes and open minds at this new lesson in the domesticity of the actor.

Out from the port hole of the Lucas stateroom came baritone laughter one evening. The hero of The Chorus Lady had been listening to this evening prayer of his small son:

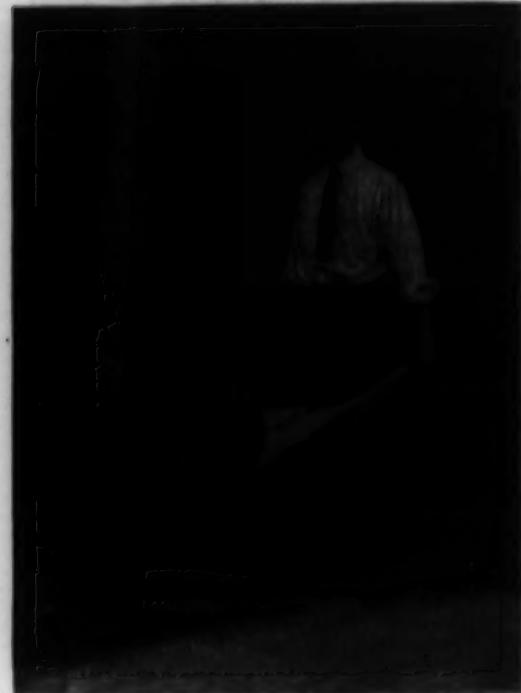
"God bless mamma and papa and sister Alice and make Jeffries lick old black Johnson."

THE MATINEE GIRL.

A MISS AS GOOD AS A MILE.

Hair-breadth Harry is not the only one. From Ohio comes another tale of miraculous escape. Paul Dickey, leading man and author, has just produced his play, The Ghost Breaker, at the Olentangy Park Theatre near Columbus. At one point the villain in armor sneaks up behind the unsuspecting hero to split him in two with a sword especially constructed for the purpose. With sublime confidence in his villain, Mr. Dickey entrusts to him the cue that was to warn the hero of imminent danger. On this particular occasion, either the villain didn't hiss or the excitement among the spectators drowned the cue; at any rate the hero heard nothing but the horrified gasps in the auditorium to warn him. At a chance he was jumped aside, and down came the engine of destruction just where he had been standing. A shudder of satisfaction swept the audience at Mr. Dickey's escape.

CYRIL SCOTT.



Here is a picture of Cyril Scott in characteristic Summer guise at his home near Bayshore.

THE NEW AGENCY LAW.

Herbert K. Betts Says That It Means Embarrassment for Actor, Manager and Agent.

At a conference held in the office of the Commissioner of Licenses on July 1, for the purpose of explaining the amended law governing theatrical employment agencies which was signed by Governor Hughes on June 25 last and is effective now, some very startling facts were set forth that not only affect the various agents of the city, but managers and actors as well.

"The new law which was framed by the White Rata," says Herbert K. Betts, of Betts and Fowler, who attended the conference, "provides that a form of contract effecting an engagement and which must be approved by the Commissioner of Licenses shall be universally adopted. Hereafter no manager may obtain actors from any agency unless he uses this particular form of contract. This one feature of the law will be a disastrous blow to the dramatic agents when it is considered that every manager has his own individual form of contract and may not care to discard it in favor of the one that has the endorsement of the Commissioner of Licenses."

"It will severely curtail the number of engagements made by the dramatic agents and will be a severe blow to the hundreds of actors who depend upon the dramatic agents for engagements."

"It was plainly evident at the conference by the expression of the several agents present that the situation is a grave one," adds Mr. Betts. "Whether the managers will adopt the universal form of contract is the anxious question. Unless this is done the managers will be compelled to deal direct with the actor, and this will be an inconvenience for them as for the actor. Under the old law the actor could ascertain by visit to the few dramatic agencies the extent of work to be had in the entire city, but if he is compelled to visit each manager personally in quest of employment he will not be able to visit every manager in New York city in a week's time. The new law which had in purpose the welfare of the actor will have just the opposite result and with the added difficulties that now beset the dramatic agent in the matter of securing employment will leave the actor daily the alternative of visiting every manager in the city in search of employment or going without work."

DR. FREDERICK JAMES FURNIVALL DEAD.

Dr. Frederick James Furnivall, the eminent Shakespearean authority, died in London on July 2, at the age of eighty-five. He early became interested in philology and Elizabethan literature, being the founder and director of the Early English Text, Chaucer, Ballad, and New Shakespeare societies. He was known also as an editor of the Oxford Dictionary. Besides having scholarly interests, Dr. Furnivall was an athlete, a vegetarian, and a social reformer. He celebrated his eighty-fourth birthday by rowing a racing shell on the Thames from Putney to Mortlake, the course over which the Oxford-Cambridge races are rowed. In his death the world loses a versatile man.

THE ECHO OF A QUARREL?

A correspondent writing from Paris says that M. Guitry, whose part in Chantecleer is now played by M. Magnier, has gone for a long holiday to his estate in Provence, adding: "There are no fowls on M. Guitry's estate in Provence."

THE FUTURE OF COMIC OPERA

IMPRESARIO WHITNEY PREDICTS THAT IT WILL AGAIN BE THE VOGUE.

The American Public Wary of Musical Comedy and Demanding a Higher Class of Music—The Popular Welcome of Old Favorites Revived Proves This—The Importance of an Adequate Orchestra—Some Past Enterprises and a Future.



FRED C. WHITNEY

The popular welcome given to *The Mikado*, *The Chocolate Soldier*, *The Dollar Princess* and several other musically and well-wrought comic operas during the past season has stimulated renewed interest in this, the better form of light musical entertainment.

To-day there appears as lively a demand for comic opera as existed for musical comedy a few short years ago. The history of the McCaull Opera Company and the old Boston Ideals is repeating itself. Colonel Henry W. Savage, who may be said to have started the vogue when he brought *The Merry Widow* over, recently returned with two or three operatic successes from the other side; Charles Dillingham will present *The Girl on the Train*, an adaptation of *Die Jeschiedene Frau* of Leo Fall, who composed *The Dollar Princess*, and F. C. Whitney will follow his success of *The Chocolate Soldier* with a superb comic opera by Felix Albin, entitled *Baron Trenck*, whose music has been ringing through Germany and Austria for the past year. Obviously more of this style of entertainment will be seen in the theatres here next season than in two decades.

Just prior to his departure for London, where he will superintend the English production of *The Chocolate Soldier*, Mr. Whitney interestingly discussed the past and future of comic opera in the United States with a representative of *THE MIRROR*. He, more than any other manager, has been the mainstay of light, classy musical pieces, even when the craze for extravaganza and grotesquerie were at their height and the clown had practically usurped the place of operatic artists in this field of amusements.

"I think," said Mr. Whitney, "that the tide has once more turned. The public is sick of vaudeville in high places, except in cases of exceptional merit, and cloyed to a great extent with the heavy diet of grand opera. It has had an attack of indigestion, and comic opera—real comic opera—is the antidote. All that is necessary now is to nurse that condition by giving the public the right kind of works and in the right manner."

"What do you mean by the right manner?" asked *THE MIRROR* man.

"When you put on a comic opera, the work of a musically composer and with a book that tells a story and deals in normal characters, it must be done with the same relative care as if you were to put on grand opera at the Metropolitan Opera House. You must have the artists to do justice to the score, a chorus capable of doing the work allotted to it, and at the same time you must have combined in these the indispensable quality of acting. The costuming must be appropriate and the orchestra must be thoroughly adequate."

"I confess," continued the impresario, "that I am a stickler for these things, which I regard as indispensable essentials. For example, I used sixty musicians to produce *The Chocolate Soldier* and engaged as good a director as there is in America. When the opera had been produced and was under full headway of success, I was advised by a number of experienced managerial friends to cut down my orchestra. Did I do it? Not much. I could have saved thousands of dollars, but my judgment as well as my artistic conscience revolted at the suggestion. I want to make money, but I also want the satisfaction of hearing people say that I have a standard of merit that stands for something."

"How long have you been producing comic opera?" "Since 1892 or 1893," he replied. "The first was *The Fencing Master*, in which Marie Tempest won such high favor. On an Italian subject and written and composed by Harry B. Smith and Reginald DeKoven, it was a pronounced success. My next production was *The Algerians* by the same authors and again with Miss Tempest as the leading interpreter. The subject was taken from Daudet's *Tartarin*.

"The next year," continued Mr. Whitney, "in 1894, the Whitney Opera Company was organized and its first production was *Rob Roy*, again by Smith and DeKoven. The opera was produced at the Herald Square Theatre, and was a tremendous success. The cast included Juliet Corden, the late Lizzie MacNichol, Anna O'Keefe, Barron Berthold, William Pruette, William McLaughlin, Richard Carroll, Joseph Herbert and Harry Parker. In this connection I must tell you an interesting fact. David Warfield played the principal comedy part in that opera, the role of Sandy McSherry, for two weeks. After that time he came to me and told me that he did not believe comic opera was his *métier*.

"The next opera produced was *Brian Born* by Stanislaus Stange and Julian Edwards. The premiere took place at the Broadway Theatre, with Max Eugene, Amelia Summerville, John Slavin and others of the Whitney Opera Company. Then came *The Normandy Wedding*, based on a French theme. J. Cheever Goodwin wrote the book and William Furst the music. It was produced at the Herald Square during the time of the Spanish War.

"My next opera, *Dolly Varden*, was up to that time my greatest success. It was also by Stange and Edwards, and brought out Lulu Glaser as a star. It ran three years. Then came the American opera, *When Johnny Comes Marching Home*, also by Stange and Edwards. It was produced at the New York Theatre, and, although it was a success, I never realized before how little dependence may be placed on public taste in the matter of amusements. It was presented just after the war with Spain and teemed with military airs and patriotic sentiments. You may recall how adroitly the tune of *Dixie* was woven into the score; yet, as I have many times remembered, I have never failed to bear a crowd of diners in a restaurant respond more enthusiastically to the air, as played by a Hungarian orchestra, than the audiences that sat through opera. It was only a partial success in the East and a flat failure in the South. The West alone responded finely to the charm of the work.

"The next production was *Love's Lottery*, and it was a big success as long as Mme. Schumann-Heink was able to sing. It introduced her to the comic opera stage. She came direct from the Metropolitan Opera House, and Stange, Edwards and I paid a special visit to her home on the Baltic to discuss the full details of the opera with her before the actual work was begun. Illness compelled her to retire from the cast, and that put an end to the success of the opera. *The Rose of the Alhambra* followed, book by Charles Emerson Cooke, music by Lucius Hosmer. Another high-class prima donna, Lillian Blauvelt, was engaged for this.

"I had so far produced an opera on an Italian, a French-Algerian, a Gaelic, a French, two English, an American and a Spanish subject," went on the manager; "I had pretty well covered the earth, when I heard that Shaw's *Arms and the Man* had been selected for a comic opera theme by a composer who is fully the equal of George Bernard Shaw in satirical playfulness—Oscar Strauss.

"I bought the English and American rights two years before it was produced in Vienna, relying alone on my judgment. I felt convinced that this would prove a capital subject for an opera bouffe. Some of my fellow-managers didn't agree with me, but if modesty didn't forbid me from saying too much about myself, I should make the assertion that my judgment was strongly verified. It proved the greatest success I have yet produced."

"And you are already busy with a new work!" exclaimed the interviewer.

"I am so constituted that I couldn't be happy unless I were planning for the future. I feel that the opportunity is at hand to do ambitious things in the field of comic opera. The public has shown that it can appreciate wit, delicate humor and brilliant, dainty music. I am going to give them the best that can be obtained. I have held off from producing *Baron Trenck* until I could get the singers, for it is going to be the most important work I have yet undertaken and it will entail a great expense and endless labor in order to make the production worthy of the delightful score which Albin has written. It is composed in the true spirit of the Viennese opera and by a master of tuneful composition, for Dr. Albin has high rank as a musician. He is not an Italian, as might appear from his name, but a Hungarian, and is now Kapellmeister of the opera at Agram."

"Are you revealing any secrets about the character and scene of this *Baron Trenck*?" asked the interviewer.

Whitney reflected a moment.

"Oh, I don't mind telling you that the plot deals with an episode in the career of the famous Colonel Trenck of the period of the Empress Maria Theresa and Frederick the Great," he said. "If you will get his biography you'll read the history of one of the greatest adventurers that ever lived. It has always been a source of wonder to me that somebody hasn't long ago seized upon his life for a theme for the stage. As the colonel of a regiment of Pandours in the service of the Empress, his name struck terror to the hearts of the enemies of his sovereign. I should say he was a sort of Paul Jones on horseback in the service of Austria against Frederick—a typical soldier of fortune of the eighteenth century. However, the opera deals with the gentler side of the redoubtable Baron's character."

"Will it be difficult to get a singer for such a role in America?"

"There is the greatest difficulty, this problem of finding singers to do justice to a really ambitious role. The long interval between the vogue of comic opera in the days of the McCaull Opera Company and the revival of taste for similar offerings has thinned out the supply of capable artists. There are just as many good singers living capable of shining in comic opera as ever, but they are untried. We don't know how they will do behind the footlights when they are put to the test. They may be fine on the concert stage or they may impress me wonderfully as I hear them when they try out their voices at an inspection. But do they possess the temperament? Do they possess the magnetism? Do they possess that indescribable something that goes out over the footlights and creeps into the very inner soul of an audience? That's the problem."

"Can't you draft grand opera artists to fill this void?" inquired *THE MIRROR* man.

"Grand opera artists? Hum!" mused the manager. "You know that isn't so easy as it seems. There's something peculiar about grand opera singers. In most cases they are a failure in comic opera. You can almost invariably pick out a graduate of the grand opera school in a comic opera company. If it is a prima donna her artistic resources usually consist of a good voice, a conventional smile and two or three primary gestures—from the breast, like this, and the arms outstretched, in this manner."

Whitney gave a graphic illustration of his meaning. "If it's a tenor, he usually imagines he's wearing a sword, a pair of Spanish boots and a waving ostrich plume of gorgeous hue thrust in his hat. He walks as if he wore spurs and was a little saddle-sore. He is very serious and his manner is extremely exclusive and uncommunicable. You know what I mean."

"Now the comic opera singer has to be an actor as well as a singer. Much in the course of a performance is spoken dialogue, and he has to be a pretty good comedian to get away with a role like that of Lt. Bummer in *The Chocolate Soldier*, for instance. If there had not been such insistence that the part should be played as a mock hero instead of a D'Artagnan, you can rest assured that it would never have got 'over the footlights' in the manner that it did."

"There is a fine field opening now for artists in this line of work. The country is full of singers who have studied abroad or with excellent teachers at home and who are looking for openings," continued Mr. Whitney. "I can't tell who is a Judie, a Geltinger, a Marie Tempest, a Hubert Wilke. I can't afford to risk an expensive production on the hazard of a new comer whom nobody has heard in public. But given youth and ambition, and with that, genius for that sort of work, I should not hesitate to go into a chorus of a first-class comic opera company, try for an understudy's job and take my chances of being 'discovered.'"

"Are the prospects of being 'discovered' under such circumstances as good as a ten-to-one shot, think you, Mr. Manager?" asked *THE MIRROR*.

"Rather better than that, I should say," he replied. "Merit will always be found out and a manager is always interested in a discovery, although the reward is not always commensurate with the trouble."

"Why?"

"Oh, simply because of an inherent flaw in human nature. As far as possible I try to make the Whitney Opera Company stand for something permanent. Some of my artists have been with me for years. But it happens in the experience of every manager that the opportunity he extends to some to distinguish themselves is not appreciated. They are ready to desert him for a temporary advantage as soon as they have gained a little distinction. That's what I mean by saying the trouble of developing latent talent is not always commensurate with the gain, and frequently a manager prefers to enter the open market to collect his principals. In the first place he is not running any serious risks and in the second place he has the advantage of a well-known name. Yet I have never failed to give quick recognition to talent wherever I have found it, regardless of the innate frailty of human nature. What I want is results, and to get them I can't afford to count the costs either in money or feelings. Moreover, there is this compensation, the public likes new faces."

"With the prevailing taste for the better form of light music there is gradually growing up an excellent school of comic opera artists. All the good singers can't find grand opera engagements, and many are turning their attention to the sister-art, now that comic opera has again come out of the obscurity of years."

ACTORS' FIELD DAY.

On August 19, at the Polo Grounds, the great and the near great will assemble to aid the Actors' Fund of America. Directors Cohan and Harris have hit upon the tournament of Ashby de la Zouche as the model for their entertainment.

The matinee idols will ride in mediæval splendor on prancing Arabian steeds to joust for the honor of choosing the Queen of Love and Beauty. The names of the Disinherited Knight and the Black Sluggard have not yet been published; but it is understood that Jack Johnson will not assume the latter role.

Further events that were unknown in the day of Wilfred of Ivanhoe will be added by way of spats. Two ball games, one between actors and managers, the other between prima donnas and soubrettes, will further enliven the day. Moving pictures of the latter game will doubtless be barred from all American cities on the ground of brutality. Some of the girls from The Follies of 1910 will be in the swim, and Annette Kellerman will wrinkle the spectators' hair by high diving feats. Elephants by land and aeroplanes by air will be available for transportation. In a grand pageant, all the participants will display their combined charms.

A FAMOUS MANAGER

DEATH OF WILLIAM JOHN LAUDERDALE MILLAR, ACTIVE YEARS AGO.

A Professor in Several Colleges and the Founder of One, He Later Followed His Stage Likings, Managed Noted Players as Well as Many Theatres Here and Abroad—A Sketch of His Career.

William John Lauderdale Millar, who died on June 25, at Newport News, was a remarkable man. He was born Jan. 28, 1825, at 410 Broadway, New York. He was educated in New York. He was a professor at William and Mary College, Virginia; a professor at Lafayette College, Easton, Pa., and founder of the Iron City College, Pittsburgh, Pa.

He early evinced interest in the stage and was proprietor and manager of The Theatre, Newark, N. J., the first theatre in the State, which he opened Feb. 4, 1847. His stage manager was William S. Fredericks, the original Claude Melnotte in America. Junius Brutus Booth, Sr., appeared at The Theatre under Professor Millar's management in the spring of 1847 as Richard the Third, Sir Giles Overreach and Shylock. The Theatre closed in July, 1847, and later was leased by Frank Chanfrau.

Mr. Millar was manager of Mrs. Scott Sidbons, granddaughter of Sarah Sidbons; Miss Braddon, the novelist; Barney Williams, Dan Rice ("Jim Crow"), and Signor Bosco, the Italian wizard whom he brought before Queen Victoria at Balmoral Castle in 1856, when the Prince Consort and the late King Edward were present.

He was proprietor and manager of the Rumsey and Newcombe Minstrels, which he took to England; lessee and manager of the Theatre Royal, Cork, Ireland; lessee and manager St. James' Hall, Liverpool; lessee of Ulster Hall, Belfast, and lessee of the Bow and Bromley Institute, London.

He was well acquainted with the father of Adelina Patti, and knew the famous singer well when she was a child in New York, where her father managed a theatre for a short time.

He traveled in Germany, France, Holland and the British Isles. In Edinburgh, in 1857, he made the acquaintance of the Earl of Camperdown, Professor Syme, the surgeon; Professor Lisai, the anatomist; Sir James Y. Simpson, Mr. Russell, editor of *The Scotsman*; Hugh Miller, the great geologist and editor of *The Witness*, and James Bertram, editor of *The North Briton*. In Dublin later on he met George Francis Train. He crossed the Atlantic Ocean twenty-four times, the first time in a sailing ship called *The Arab*.

In his prime, Mr. Millar was a man of striking appearance. He was six feet tall and weighed about 185 pounds. He was a man of great culture and ability and possessed a most engaging personality. His life was one of ceaseless activity, even up to within a short time of his death. On his first venture in Great Britain he overcame every kind of opposition, winning complete success and gaining recognition from the most exclusive circles of society.

Mr. Millar retired from business twenty years ago. He lived in London for several years and also at Gourock, Scotland, and at Southampton. He came back to America in 1902. After some time spent in New York, Cincinnati and Chicago he sailed for England on the New York of the American Line. He returned in a year and lived on West Fourth Street, near Christopher Street, eventually crossing the Atlantic again in the *Kaiser Wilhelm der Grosse* and returned to New York in the *Celtic* two years ago. Last September he went to Virginia for the Winter and enjoyed fine health until June 22. Everything possible was done to save the venerable patient, but he lapsed into unconsciousness and died at 8 p. m. Saturday, June 25. Dr. J. W. Ayler stated that his death was caused by "senile paraplegia." Mrs. Millar, who is in London on a visit, was notified by cable of her husband's death.

Mr. Millar was married twice. His first wife was Margaret Cochran, of Pittsburgh, Pa., who died, leaving him five children. His second wife was Clara Rositer, of London.

The remains were interred in Greenlawn Cemetery, Newport News, Va., June 28, with Masonic honors, two daughters being present at the funeral. Mr. Millar was probably the oldest manager in the world.

MARC KLAU RETURNS.

He Tells of Important Foreign Associations of Klaw and Erlanger and New Enterprises.

After three months spent in London and Paris, Marc Klaw returned on July 3 to New York. On board the *America* with him was his son, Alonso Klaw, the scenic artist, who has been studying in Italy, Spain and Germany. Mr. Klaw has announced some of the plans of Klaw and Erlanger for the Autumn.

As a result of this trip, Fred Terry and his wife (Julia Neilson) will appear at the New Amsterdam Theatre in *The Scarlet Pimpernel* by the Baroness Orczy, and in *Henry of Navarre*, a romantic comedy by Devereux, an American.

Mr. Klaw has secured the American rights of Franz Lehár's *The Count of Luxemburg*. This comic opera is having almost as great a run in Vienna as did its predecessor, *The Merry Widow*, and its music is heard in all the hotels.

By arrangement with Ivan Caryl Mr. Klaw is to open the season with a musical comedy based on *The Satyr*. For more than a season, this drama by George Barr, a French actor, has held the stage of the Palais Royal, Paris. The adaptation for the American presentation is by Charles MacLellan, who wrote *Leah Kleschna* and other well-known plays. Caryl is writing the music.

Another musical comedy that leans more than once toward opera is being arranged by Ivan Caryl, who bought the rights from the authors Melibac and Halévy. This play, which for its American incarnation has been christened *Sweet Pansy*, will be held in reserve for another season. Her European debut was so successful that her American sponsors entertain great expectations for *Sweet Pansy's* season here.

George Edwardes, of the Adelphi Theatre, London, has taken into association Charles Frohman and Klaw and Erlanger. This rejuvenated theatre, which bids fair to be the finest in the British metropolis, is to be devoted largely to comic opera in the future. The association with the American managers points towards the appearance of English musical successes at the New Amsterdam Theatre. A Caryl and Monckton musical comedy will open at the Adelphi in September with Gertie Millar and Joseph Coyne as principals.

As Oswald Stoll, the manager of the Moss circuit, wishes to produce such American successes as *Ben Hur* and *The Round Up*, Klaw and Erlanger will probably extend their English connections by another business alliance. The failure of the attempt to get control of the Lyceum Theatre will make necessary the construction of a building for these spectacular dramas.

Parisian sensations were mostly importations from New York. In London, Sir A. Conan Doyle's dramatization of *The Speckled Band* has aroused the greatest interest. In securing the American rights for this play, Charles Frohman controls what looks like a great success.

The *Satyr* will receive its production early in the new year and *Sweet Pansy* next season. Mr. Caryl will come to America for both productions. Mr. Caryl will be recalled as the composer of *The Shop Girl*, *The Runaway Girl*, *The Duchess of Dantzig*, *The Girls of Göttingen*, *The Spring Chicken* and many other London Gaiety Theatre and Daly's Theatre successes.

BABYLON FALLEN, INDEED.

The Jewish citizens of Springfield, Mass., had to abandon their plan for a spectacular Fourth at the last moment. The Young Men's Alliance had expended ample energy upon preparations for the Fall of Babylon, which Robert Walters was to secure for them from Otto Ringling. Somehow—just how, Mr. Walters has not yet satisfactorily explained, although he has talked fluently—there was a hitch in negotiations, and Belshazzar's throne, the Syrian chariots, and the ancient costumes failed to arrive. Realizing that modern garb would add no dignity to the projected Fall, the Jewish society reluctantly withdrew from the safe and sane parade for which Springfield is now noted. The Grecian section of the pageant likewise suffered at the same perfidious hands. Mr. Walters, who was to furnish Grecian costumes and Roman chariots, failed impartially in his obligations. Others were involved in the tragedy, notably the Elmer's Ladies' Band, which was to lead the section omitted. Mr. Elmer and his fourteen ladies now have only one ambition—to raise cash enough to get away from Springfield.

GERALD GRIFFIN'S TRAVELS.

His Characteristic Observations on Jerusalem and Other Oriental Places.

JERUSALEM, June 18.—The first thing I saw as I stepped from train was the sign of an American brand of malted milk. Jerusalem is a town whose reputation is built on suppositions. It becomes monotonous to hear your guide say, "On this spot Christ was supposed to, etc., etc., on "On this spot tradition says," etc.

They have about seven different religious denominations that hold service in the Church of the Holy Sepulchre, Greek Orthodox, Assyrians, Abyssinians, Copts, Armenians, Roman Catholics and an infidel soldier has to stand guard to keep them from cutting one another all to pieces. Do you get that? The different Christian churches are so jealous of one another that in order to keep peace and to prevent them from massacring one another the Turkish Government has soldiers to protect them from themselves. Fact.

The road from Jerusalem to Bethlehem was built B. C. I believe it. Bicycling is not a fashionable sport here.

I read in *THE MIRROR* some weeks ago about an ex-manager of the Boston Museum being located here. I had forgotten the name, but remember the article said he had been in Jerusalem or Jaffa since 1870 or 1880. Well, if this article should catch his eye it will tell him the American Consul (Mr. Wallace) and I hunted for him two days and could not locate him. Not very popular, evidently.

By the way, that same consul, Mr. Wallace, is from Atlantic, Ia., and made the dedication speech on the opening of the Opera House on August, 1880, by John Dillon, in a play called *Electric Light*. I was property boy with the company at \$12 per.

Incidentally, it was in that town and on that occasion that a gag was sprung that has done service ever since. The management had done everything to make it pleasant for the actors. There were new carpets on the dressing room floors (quite a novelty those days as well as now), clean wash bowls and even soap and towels were furnished. The manager ran around asking everyone, "Anything else you would like?" Finally a voice yelled: "Say, there's no tooth brush in my room," and he got one!

I sail for London on June 21 via the Bibby Line on the *Derbyshire*, and expect to arrive there about July 4. Hooray! The day Mr. Jeffries gets it, I expect to get back home by the middle of July in order to go into training. When I started on this trip I weighed 168 pounds. I now weigh 187, and woe is me, I have lost my youthful figure. I have accumulated a two-inch girth where my food lies.

June 19. Have been in Cairo four days and haven't seen a Princess Rajah or Little Egypt yet, but touts, pedlars, flies—oh murder! If the English tourists ever stop going to Cairo, Thomas Cook and Son will go broke. The season is over now, but this town, judging from what I have seen, has Paris, Berlin, London and Buda Pesth nailed to the mast. Thermometer, June 19, 87 degrees in the shade. GERALD GRIFFIN.

TEN YEARS AGO.

Louis Aldrich and other active workers called for subscriptions to establish an Actors' Home, and after two weeks had elapsed the *New York Herald*, which was original in its advocacy of the enterprise, was able to announce that more than the \$60,000 set out for had been raised.

THE MIRROR began publication of a series of articles by Rose Rydings, in which that actress recorded many of her experiences on the stage. There are few American actresses living whose professional reminiscences would attract more attention than did those of this artist, whose period covers many of the greatest achievements of the native theatre, and especially of the metropolitan theatre in the days of a generation of famous players and notable managers.

Several well-known vaudeville performers met and organized The White Rats of America.

THE GIRL AND THE DRUMMER.

William A. Brady has begun rehearsals of *The Girl and the Drummer*, under the direction of George Broadhurst. This is a musical version of Mr. Broadhurst's old farce, *What Happened to Jones*. The cast includes Charles Grapewin, Anna Chance, Vera Michelene, Stella Tracy, Berenice Buck, Jean Salisbury, Phil Ryley, William Phillips, Bernard Dillon, Franklyn Hurley.

A SUMMER PICTURE



Here are Mabel Barrison and Zelda Sears as they appear in seaside garb. The snapshot was taken at Atlantic City.

DEATH OF MRS. ELIZA HAVERLY.

Mrs. Eliza Haverly, widow of Colonel "Jack" Haverly, who was formerly a noted manager, died on July 4 at a private sanatorium in New York, after an illness of two years.

Since the death of her husband in 1901, Mrs. Haverly had had a rather pathetic career as a vender of cosmetics. Although associated with such men as the Frohmanns, Al. Hayman, and Montgomery and Stone in various remunerative theatrical ventures, Jack Haverly was never known to save any money; in mining speculation he lost over a million dollars. From a benefit conducted by Primrose and Dockstader shortly after her husband's death, Mrs. Haverly received \$1,000, and Cohan and Harris recently raised a fund to provide medical attention for her.

Because of the bankruptcy of W. E. Nankeville, she failed to collect \$9,000 damages for the use of her husband's name. Refusing the shelter of the Actors' Home, however, Mrs. Haverly preferred to earn her own living while she could. Cohan and Harris arranged for the funeral, and turned over to her daughter, Ida Haverly, the rest of the fund in their hands.

The funeral was held on Thursday from the Campbell undertaking parlor, 241 West Twenty-third Street, and interment was in Philadelphia, with the remains of the late J. H. Haverly.

In a letter to *THE MIRROR* Ida Haverly, daughter of the deceased, eulogizes her mother's nobleness of character and solicitude for the writer. Mrs. Haverly was hopeful and cheerful until the last.

"I wish to thank all our friends," says Miss Haverly, "for what they have done to make mother's burden lighter while she lived. My mother's appreciation was unbounded, and continues with me. I desire especially to thank the men and women of the stage, including such noble spirits as Lillian Russell, Ida Brooks Hunt, the Nichols Sisters and others. My mother's undying gratitude was expressed to Cohan and Harris and the other theatrical managers who were so kind to her."

EDWARD E. ROSE IN WISCONSIN.

Edward E. Rose and Mrs. Rose are at Puckaway Lake, Wis., for several weeks. The Hon. Charles Weisse, of the Sixth Congressional District, has placed at their disposal his shooting lodge in the heart of the Wisconsin woods and on the shore of this beautiful lake. Mr. Rose will return to New York about the middle of August. He is remaining in Wisconsin to rehearse two companies in his play, *The Rosary*, Rowland and Clifford, managers, and two companies of his dramatization of Meredith Nicholson's novel, "The Port of Missing Men." Rowland and Gaskill, managers. Hugo Koch will be starred in the last named play. Mrs. Rose, whose stage name is Jessie Arnold, is to play the dual role in *The Rosary*. Mr. Rose's address for the Summer and until Aug. 20 is Grand Opera House, Chicago, care of Rowland and Clifford.

PROFESSIONAL DOINGS



White, N. Y. C.

This picture represents one of the most promising of younger emotional actresses, whose work in this direction has been much admired by competent judges. A part in which she has recently appeared with conspicuous success is that of Madame Des Arétins in *The Gentleman from Mississippi*. She has also played in *Peaceful Valley*, and with a stock company touring in Florida last Spring. Miss Hope's abilities are not confined, however, to one field. Her literary powers are considerable and she is the author of an interesting play, *The Accessory*, in which she appeared with her own company in Indiana and Illinois. A very successful future may be predicted for this talented young actress, and her career will be watched with interest.

Charles Merriwell has been re-engaged by John Cort to play his old part of the printer with Max Figman in *Mary Jane's Pa*.

Homer B. Mason, who has been starring in *A Stubborn Cinderella* for the past two seasons, and his wife, Marguerite Keeler, arrived from Chicago July 1, making the trip by auto.

Don Macmillan and Dorothy Grey have signed with W. F. Mann for his production of *A Broken Idol*, opening in August. Miss Grey will play Sing Wee, and Mr. Macmillan, who recently closed a successful season of thirty-four weeks with Mort. H. Singer's *A Stubborn Cinderella* (Western), will be featured in the part originally played by Otis Harrigan.

Joe McEnroe, manager of Mae La Porte, has signed contracts with Dave Heilman, whereby Mr. Heilman will have charge of the advance work for Miss La Porte the coming season, which opens at Lexington, Ky., Aug. 1. For three seasons Mr. Heilman was the general agent for the Jewell Kelley Stock company in the South. Last season he was ahead of the Latimore and Leigh Stock company for thirty-five weeks, and during the summer months has managed the Majestic Theatre at Muncie, Ind., for the Majestic Theatre company.

A. H. Woods announces among his offerings for the coming season *The Brute* and *The Other Woman*. Both plays are from the pen of Frederick Arnold Kummer. In addition Mr. Woods will send twelve other first-class attractions on the road.

Ivan Caryll, musical director of the Gaiety Theatre, London, has come to this country in search of a star to head the cast of *Marriage à la Carte*. This comedy, by C. M. S. MacLellan, is to be produced by George Tyer. Our Miss Gibbs, Caryll's latest comedy, is to be produced in America by Charles Frohman. Mr. Caryll has not been in this country since his comedy, *The Duchess of Danzig*, was running in New York. Before his return to England he will visit Nat Goodwin in the West.

Thomas P. (Tommy) Getz, author of *A Night in Bohemia* and *Toadies in Holland*, and who has staged Elk attractions for the past twenty years, is located at San Diego, Cal., where he has opened the "Marriage Place of Ramona," known to fame through Mrs. Helen Hunt Jack-

son's beautiful story of Ramona. The place covers a city block and is one of the most beautiful spots in America.

Daisy Dumont has assumed the role of Fritz Fluff in *The Summer Widowers* at the Broadway Theatre.

Tillie's Nightmare, in which Marie Dressler is starring, will take a three weeks' vacation, opening again on Aug. 1.

A company to play *Seven Days on the road* will open at Atlantic City on July 25, before going straight to San Francisco.

Wedon Grossmith will cross the Atlantic to appear during October at the Nazimova Theatre in *Mr. Preedy and the Countess*, a farce by R. C. Carton, which ran for ten months at the Criterion. Mr. Grossmith will also bring *Hilly's Bargain*, a play with forty speaking parts.

Louis Mann has organized a company including Mathilde Cottrell and Emily Ann Wellman to produce plays written or adapted by himself. This will be his Summer work. During the Winter he will be under W. A. Brady's direction.

Winchell Smith, author of *The Fortune Hunter*, has originated a novel plan for disposing of his profits from that play. For a period of three years a trust company is to collect all his royalties and invest them. By the end of that time Mr. Smith reckons that *The Fortune Hunter* will have automatically accumulated for him an appreciable rainy day fund.

Sanford Dodge closed his season at Denver, Colo., July 9. He began his past season Aug. 24, and has been playing continually up to July 9. Mr. Dodge will open the coming season about the middle of August. He has several new plays under consideration, among which is a French comedy now being translated by Frank Arnold, of Salt Lake City, Utah. Mr. Dodge will spend his few weeks of vacation in the Colorado Rockies, where he will complete his arrangements for the coming season.

Mr. and Mrs. D. J. Ramage (Dora Lombard) will be with the Western Fald in Full next season, opening Sept. 4. Mr. Ramage will be manager of the company and Miss Lombard will play the role of Mrs. Harris.

James C. Weber and Mrs. Augie P. Finlay, proprietors of the Airdome and Bijou theatres, Jacksonville, Ill., were married in St. Louis June 20.

The Military Circus and Wild West Show for the benefit of the Southampton Hospital and the Three Arts Club of New York, was patronized by numerous members of the dramatic profession, including Harrison Gery Fiske, Ethel Barrymore and John Drew.

Eileen Mary Warren Anglin, sister of the actress, is to be married on July 11 to Lieutenant Charles Thomas Hutchins, Jr., U. S. N., son of Rear Admiral Charles T. Hutchins, U. S. N., retired. Eileen Anglin has been her sister's companion both in New York and on tour.

Mrs. Russell G. Colt (Ethel Barrymore), assisted her father-in-law, Colonel Samuel Pomeroy Colt, at a reception in his ancestral residence at Bristol, R. I. It was a notable entertainment, celebrating the one hundredth anniversary of the erection of the De Wolf mansion.

Lorena Atwood has gone from Savannah, Ga., to San Francisco, after an absence of ten years. Miss Atwood is going to San Francisco to help settle the estate of her grandfather, Edward G. Bert, who left a considerable fortune. Next season Miss Atwood will be with the J. E. Dodson company again.

Mr. and Mrs. Wallace Munro and Margaret Entwistle, the well-known Brooklynn amateur, were passengers on the California, which left New York July 9.

Geraldine Farrar will originate the prima donna role of Engelbert Humperdinck's new opera, *The Children of the King*. The composer will come to New York to superintend the production at the Metropolitan Opera House.

Alma Gluck, who after her debut last November sang with Caruso in the Boston production of *La Bohème*, is apparently not wholly satisfied by her rapid promotion. According to report, she fears that her success is artificial and wishes to spend two years in study. Di-

rector Gatti-Casazza of the Metropolitan, however, is unwilling to release Miss Gluck from her contract, so she will postpone her study until a later date.

Gussy Holl, the German impersonator appearing at the American Roof Garden, announced last week her engagement to Prince Djin Hal of the province of Mandjouli, China. Miss Holl met the prince in Berlin, where he is serving as an officer in the German Army.

Stanley C. Muschamp, Jr., who died on July 5, was the chorus director for the Philadelphia Operatic Society.

Victor Herbert and Joseph Herbert lately completed at Camp Joyland a new opera, as yet nameless, for Fritz Scheff. Victor Herbert is about to take up his concert work at Willow Grove, Pa.

On July 5, Madame Nordica-Young sailed for Paris on the *Kaiser Wilhelm II*. Joining her husband at Marienbad, she will go to Oberammergau. In October she will be back in this country to sing at the opening of the new Montreal Opera House. Under the direction of the Metropolitan Opera company, she will sing in Boston and Chicago before embarking on a concert tour to various parts of the United States, under the direction of Frederick Shipman.

Frances Carnwright, an English comedienne and light opera singer, came to this country last week on the *Wilhelm der Grosse* to join Joe Weber's company.

Edward Siedle, technical director of the Metropolitan Opera company, arrived on the *Wilhelm der Grosse*. He gave an enthusiastic account of the Metropolitan's Parisian success.

Clarence Ravlin, treasurer of the Orpheum Theatre, San Francisco, has resigned after five years of service, to manage an apple orchard which he has purchased at Hood River, Ore. His former assistant, Hugo Hertz, succeeds him as treasurer.

Otto Hauerbach has made a record in that he has signed contracts for a half dozen new plays, to be produced the coming season. *The Girl of My Dreams* will be the first offering. This is the joint work of Mr. Hauerbach and Wilbur Nesbit, a Chicago newspaper man. John Hyams, Mrs. Hyams and Lelia MacIntrye will appear in it. Red Bank, N. J., will see the premiere, and then it goes directly to the Illinois Theatre, Chicago, for a run.

John and Alice McDowell will close their engagement of sixteen weeks on the Norman-Jeffries circuit on July 16 at the Victoria Theatre, Philadelphia, and return to New York for a much needed rest.

Edwin Mordant and Grace Atwell have returned to New York.

George Middleton's new play, under the attractive title *The Girl from Home*, has so attracted Henry B. Harris that he has obtained it for production early next season.

Monsieur de la Fuente and his associate, James W. Morrissey, will conduct a number of operatic concerts at the Summer resorts this month. Monsieur Fuente, who was one of the musical directors of the Manhattan Opera company, has imported his company from Europe for this purpose.

George C. Tyler, managing director for Liebler and Company, will return the latter part of July from Europe, where he has been spending a busy vacation.

President T. J. Lynch of the National Baseball League spent a few days at his home, New Britain, Conn., last week looking after his theatre interests.

Mae L. Marrinan and John Rager Bartlett of the Aborn Opera Company were married on June 30 at Washington, D. C. Mr. Bartlett is stage manager of the company.

Walter M. Sherwin has been engaged by Joseph Brooks to play Messala in the Klaw and Erlanger production of *Ben Hur* next season.

The California Singers, consisting of Taylor, Kranzman and White, came to the Jardin de Paris Monday night. F. Ziegfeld, Jr., engaged them for The Folies of 1910.

The Girl in the Taxi, from the Tremont Theatre, Boston, will open on October 24 at the Astor for an indefinite run. The play closed in Boston Saturday night.



Mrs. Annie Yeaman, who is in a local hospital recovering from an operation, sends through *The Mirror* her thanks to her many friends who have remembered her during her stay in the institution. She is rapidly recovering and will soon be at work again.

W. J. Moore obtained in the Supreme Court on July 8, a divorce from Irma Josephine Moore.

For The Concert, which opens at the Belasco early in October, David Belasco has engaged William Morris, John Cope and Jane Grey. Leo Ditrichstein and Janet Beecher assume the leading parts.

From *Della of the Secret Service* to *Between two Fires* and finally to *The Deserters* has been the progress in title of Helen Ware's starring vehicle for next season.

The Sirene is the name of a new three-act operetta by Leo Fal, Leo Stein and Dr. A. M. Willner, which will have early production at the Johann Strauss Theatre, Vienna.

Robert T. Haines is spending his summer vacation at his home, 4117 Warwick Boulevard, Kansas City, Mo. This is his first extended visit for several years although he claims Kansas City as his home and permanent residence.

Ruth Peebles, of musical comedy fame, who hails from Kansas City is also at home for a summer rest.

Robert Edeson is spending his vacation at his summer home in Long Island.

Elsie Ferguson is at West End, N. J.

Helen Ware, Wallace Eddinger, Hedwig Reiches and Rose Stahl are in Europe.

The Mirror is in receipt of several enthusiastic appreciations of Amy Grant's interpretative rendering of Tennyson's "Enoch Arden," which she offered at the Hildreth Opera House, Charles City, Ia., Monday evening, June 29.

The initial performance of J. Sydney Macy's new play, *The Penalty*, will take place Thursday evening, July 14, at the Wieting Opera House, Syracuse, N. Y.

Amanda Hendricks was granted a divorce from Jimmie Connors June 6 by Judge Booth at Minneapolis, Minn.

Ned Finley has been transferred from the Seven Days Coast Company to the Astor Theatre cast, where his portrayal of Dallas Brown has met with much success.

Sheldon Kinnecom, who was tied with Adele Leonard for second place in *The Mirror*'s play contest, and who was awarded a subscription to this journal, is an old actor who appeared as Lasinski in the original New York production of *Fedora* at the Fourteenth Street Theatre in October, 1883.

Clarence Bellair has been engaged by Gus A. Forbes for his stock company at the Lyceum Theatre, Duluth, Minn. Mr. Bellair opened in Old Heidelberg, playing Von Metzing.

THE ACTORS' SOCIETY

THE SUMMER HEAT AFFECTS THE ACTIVITY OF THE SOCIETY.

Most Members Have Left the City for the Summer—Valerie Bergere Tries Out a New Sketch—Notes of Various Members.

So many persons have left the city for the Summer, either to do stock work or to rest in some cool mountain or seaside resort, that the office is taking on a very deserted appearance. More and more actors every Summer are giving up their time to a few weeks in stock. They claim that in this way they spend a profitable Summer financially and artistically. Every player finds a certain amount of stock work of great benefit, but with a company touring in one play for an entire season opportunities for strengthening any side but the one which is having daily practice are few. An actor may and does study parts while he is on tour, but he has no chance to work out a part in conjunction with the other parts. He can have but little idea how his interpretation of his own role would fit in with the other roles. This very value he finds in a few weeks' work in a number of different roles during the Summer.

The financial returns are also welcome to a wage earner whose regular working year is not much more than thirty-two weeks. The Summer stock companies are also valuable to theatregoers who have a chance to see their favorites from week to week in contrasting roles. The great revival in stock work, which is due both to actors and theatregoers, shows no diminishing this season.

A. Hylton Allen has closed a successful season with the Ben Greet Players, and is a welcome visitor at the office. Mr. Allen's plans for next season are not yet formulated.

Richard Allen has succumbed to the heat of Broadway and has gone to Crawfordsville, Ind., for a short vacation. Richard surely will miss Broadway, and what is more certain, Broadway will miss Richard. His friends can't imagine what there is of interest in Indiana for the blase Richard.

Valerie Bergere, the ever active little vaudeville producer, tried out a new sketch at the Fifth Avenue Theatre Sunday, July 10. Miss Bergere, who left the legitimate for vaudeville, has done some excellent work in various dialect roles, of which the last was The Sultan's Favorite. Not even the heat can stop Valerie's activity.

William Courtleigh is touring Europe. Courtleigh is surely a traveler. Not content with touring the States this past season with Robert Hilliard in A Fool There Was, he must needs continue his travels in foreign climes.

Edwin Cushman has closed with The Prince Chap company and is summering at Squirrel Island, Me. We expect to hear some startling reports of his luck as a fisherman, for Cushman is an excellent press agent as well as actor. Something in the heroic line, Ed!

Harry English is one of our members who has answered the call of the stock company. He closed with the vaudeville sketch, The Devil, The Servant and the Man, and joined Poll's stock company in Waterbury, Conn., July 5.

John Gorman is being awaited with open arms. He has closed a long, successful season in vaudeville with his sketch, Swat Milligan, and is on his way back to New York. Advance notices are already arriving.

J. Fred Holloway helped Valerie Bergere to bring her new sketch to success at the Fifth Avenue Theatre Sunday.

Lincoln Plumer expects to start rehearsals soon for one of Cohan and Harris' productions. At present he is enjoying a rest.

E. W. Morrison has returned to New York from Springfield, Mass., where he played a Summer stock engagement with the Hunter-Bradford Players at the Court Square Theatre. Mr. Morrison will be with Henry B. Harris' production of On the Eve next season.

THE CORT THEATRE COMPANY.

The Cort Theatre Company of Chicago and Rogers, Leonhardt and Company have arranged for a transcontinental tour, beginning at the Cort Theatre on July 31. After a week in Chicago, the company will go to the Pacific Coast for sixteen weeks. Mr. Eltinge, controlled by Rogers, Leonhardt and Company, has a new list of varieties; the Columbians, the Riccobonos horses, Middleton and Spellmeyer, and Almont and Dumont are all new to the territory.

CHARLES DILLINGHAM'S PLANS.

The *Moeratis* brought back to America, among its many celebrated passengers, Charles Dillingham, who has outlined his plans for next season. His Globe Theatre will open in August with The Echo, the musical comedy which was seen in Chicago the past season. Following The Echo, in October, Mr. Dillingham will produce at the Globe the London success, The Girl in the Train. Sallie Fisher will have the leading role. Harry B. Smith has been commissioned to write the American version. Elsie Janis will have The Slim Princess, by Leslie Stuart and Henry Blossom, for her next starring vehicle. George Parsons will replace Arthur Stanford as her leading man. Montgomery and Stone will go on tour with The Old Town. The Dillingham productions will not do any extensive traveling this next season. Enough productions and no more will be made to occupy the time at the Globe in New York and at the Studebaker in Chicago, and a few large cities. The plays at the Globe and the Studebaker will be exchanged. As a wind-up of the season Mr. Dillingham will make an all-American musical comedy production in Paris. The company will probably include Montgomery and Stone, Elsie Janis, Sallie Fisher and Bessie McCoy.

THE GAMBLERS.

Announcement is made by the Authors' Producing Company that the first play presented by that organization will be The Gamblers by Charles Klein. This play is Mr. Klein's latest, and will be produced under his personal direction in September. It will be brought almost immediately thereafter into New York for an extended engagement.

In The Gamblers Mr. Klein believes he has done the best work of his career. He will have an absolutely loose rein in the production of the play in every respect, such as engaging the players, overseeing the building of the scenery and other details.

The Authors' Producing Company is an organization of prominent playwrights and producing managers including John Cort, E. V. Giroux, Charles Klein and others. The agreement as to the production of each author's play has not as yet reached full development, but it is practically settled that the ideas of the playwright will be followed very closely in every instance, thus affording greater opportunity for a successful result. Mr. Klein has taken offices in the Commercial Trust Building, 1451 Broadway, where the headquarters of the company will be located.

LAW NECESSITATES TWO CEREMONIES.

Willie Collier was rewed to his wife at the Hotel Metropole, Oakland, Cal., by Justice of Peace J. G. Quinn on July 6. The object of this second ceremony was to secure to Mrs. Collier the legal inheritance of her husband's estate in case of his death. Mrs. Collier, formerly Mrs. C. W. Gall, secured a divorce from her first husband five years ago in the San Francisco courts. Meeting Willie Collier while she was a legal resident of St. James, New York, she married him this Spring in Davenport, Iowa. Before her first marriage, Mrs. Collier was Paula Marr, an actress.

MARRIAGE A LA CARTE.

C. M. S. McLellan and Ivan Caryll have written words and music for a new musical comedy called Marriage à la Carte. Satisfied by their good fortune in The Vanderbilt Cup, Liebler and Company will serve Marriage à la Carte with complete menu and all the trimmings. This, their second musical production, prepares the way for more sustained efforts later. The Lieblers next season will direct the new Abbott Opera company, which includes Bessie Abbott and Pietro Mascagni.

JOHN CORT TO RESIDE IN NEW YORK.

John Cort's increasing interests as a producer necessitate his permanent residence in New York. After a Summer of Western travel, he will come East to superintend three productions, Mrs. Leslie Carter in a new play by Rupert Hughes, Max Figman in *Mary Jane's Pa*, and a musical comedy, *Jinga Boo*, adapted from the German by Leo Dritschel. The lyrics of *Jinga Boo* are by Vincent Bryan, the music by Arthur Pryor.

THE LATEST WRINKLE.

The latest wrinkle of the ticket speculator's game to entice a wary purchaser is this offer: "I'll flip a coin to see whether I reduce the price or you pay the full amount."

AT THE THEATRE.

LYRIC.—Louis Mann in The Chester continues his Summer engagement at this theatre. In The Chester, which Mr. Mann himself adapted from the German, he has a chance to show his comedy ability. However, Mr. Mann does not intend to retain The Chester for his Winter season, but will be seen in a new play.

HERALD SQUARE.—Marie Dressler closed Saturday night in Tillie's Nightmare for a three weeks' rest, after which, it is expected, she will open at the same theatre in the same musical comedy, Aug. 1.

CASINO.—The all-star revival of The Mikado closed Saturday night. The theatre will be closed this week for renovations. Eddie Foy, Emma Carus and Up and Down Broadway, which has been playing in Boston, will come to the Casino July 18.

BROADWAY.—The Summer Widowers is in for a long run. They will still be amusing theatregoers long after the summer has passed.

ASTOR.—Seven Days is speeding on toward its three hundredth performance. It is definitely settled at the Astor till the opening of the new season.

PLAZA.—The Mikado had a very satisfactory presentation at the Plaza Music Hall last week. The music was delightfully sung and the costuming and staging were excellent. This week, King Dodo.

NEW AMSTERDAM ROOM.—Giroux, Frederic Thompson's Summer musical entertainment, is proving a popular diversion for the warm nights. With Joseph Cawthorn, Maude Raymond and sixty youthful exponents of feminine beauty Giroux offers capital entertainment.

JARDIN DE PARIS.—Theatre parties atop the New York Theatre have been prevalent since F. Ziegfeld's latest Follies opened. The Follies of 1910 are keeping up the record for attraction which the former Follies have already established.

ACADEMY OF MUSIC.—Orce Payton's stock company last week gave a very satisfactory performance of The Girl of the Golden West. Minna Phillips and Claude Payton assumed the leading roles and handled them in creditable shape. Mrs. Charlotte Wade Daniel departed from her usual line of work and played the squaw. This week The Kreutzer Sonata is the bill.

DOROTHY DONNELLY.

The cover of *The Mirror* carries this week an excellent picture of Dorothy Donnelly, who scored so heavily this past season in the title-role of Henry W. Savage's production of *Madame X*. Miss Donnelly had been favorably known as a leading lady for several seasons before her advent into this sensational French drama, in which her remarkable work surprised the theatregoing public and quickly brought her into the front rank of emotional actresses. Miss Donnelly comes of a theatrical family, being the daughter of Thomas Donnelly, one time manager of the Grand Opera House, and of Sarah Williams, an old time actress. The late Henry Donnelly was her brother, and she is a niece of Fred Williams. With such progenitors and relatives one would expect much of Miss Donnelly, but she was not prepared for her overwhelming capture of Broadway this past season. Wonderful reports of Miss Donnelly's success in her latest role had come out of the West (*Madame X* was seen in Chicago before New York welcomed it for the season), but the Western verdict is often so different from that of Broadway that these reports made little impression on New Yorkers. Not till Miss Donnelly and *Madame X* took up their residence at the New Amsterdam Theatre did New Yorkers realize the growth of Miss Donnelly's powers. *Madame X* gives her splendid opportunities, the best she has ever had, to show her talent.

THE GERMAN COMPANY.

The Irving Place Theatre company has enrolled the following members for the season: Annie Heitner, Selma Weber, Anna Robbe, Martha Spier, Bertha Huebler, Frida Milke, Hans Armin, Adolf Kuhns, Fritz Staude, Carion Ziegler, Ernest Robert, Georgina Neusendorf, and Asta Erichsen. Martha Spier was first brought to this country by Maurice Baumfeld two years ago. Asta Erichsen will sing the first roles in the operetta performances.

ON AGAIN.

The Earl of Yarmouth has returned to the stage under the name of Eric Hope. The Earl has written a musical comedy, The Pigeon House, as a vehicle for himself. The play has Paris for its setting.

PENCILED PATTER.

Well, Jeffries couldn't come back. And some of those who went to Reno can't come back either.

At the Dewey this week, according to the billing, "Iced Air" is the headliner, while the Savoy is featuring "Cooled By Electricity."

We are very glad to note that Billy Gould likes our ideas. Some time ago we found it necessary to "call" him for "choosing" one of our paragraphs and now we notice Billy is running a "Pocket Encyclopedia For Artists." We ran a "Vaudeville Dictionary" from October 2, 1900, to March 26, 1910, inclusive. Watch us, Bill. We have a lot of other ideas up our sleeve that you might be able to use.

Lost, strayed or stolen: A tall, thin gentleman answering to the name of Lou Carter.

Hammerstein's this week: Madame Polaire, The "Champion Ugly Woman," and Jack Johnson The "Champion of the World." Two champions on one bill.

In Paris recently a number of old films were burned purposely by the manufacturers to get them out of the way. There are a whole lot around here that wouldn't be missed if someone would only start something.

Eleanore Palmer is the name of a young lady doing a single act on the small time who we predict will be heard from in a very short time in the better houses. She has everything that goes to make a clever comedienne.

It's going to be pretty hard on vaudeville. The cloak makers in New York are on a strike. Watch for the flood of Hebrew comedians.

Violet Pearl is to be featured with one of the Western Wheel shows next season. Her original plans called for a Broadway musical comedy engagement, but the burlesque people made her such a flattering offer she has decided to keep away from the Great White Way for a while longer.

There is a show down in Dreamland that uses four men dressed as convicts for the ballyhoo. The Barker tells the crowd that they are all ex-convicts and have all served from two to ten years in prison. From the faces of the poor "fall guys" it seems as though the talk merchant should say "brewery" instead of "prison."

Well, Roosevelt is now an editor. *The Outlook* is the paper that our only living ex-President (kind applause stuff) hangs around. If they ever sent him to review a vaudeville show (but they won't) he would probably write it up like this: "Two citizens appeared first. They danced, also sang. They did not use diplomacy. A soubrette sang some songs. De-light-ed! A citizen appeared in a long black frock coat. He spoke of families. He said children cause trouble. He's a liar!"

You can't stop that boy Irving Berlin from getting famous. One of the Sunday papers gave him a whole column last Sunday, topped by a handsome picture of himself, and told the history of his life. Well, you can't keep a good man down, and Irving is all of that and some more.

Some one has written an article entitled "How to Manage a Wife." It reads very nice, but—well, we'd like to see the fellow do it.

Two girls near Norfolk, Neb., work on a farm drawing a plow while their sister drives them. Get it, get it? There's a novelty act for some agent to pick up.

Our idea of nothing to do (with apologies to F. P. A. in the New York *Evening Mail*) is to try and stop the fight pictures.

Musical Comedy Authors Take Notice. The Sultan of Sulu is coming over here. Maybe George Ade will invite him down to his Indiana farm to show how much he likes him—from a royalty standpoint. Regular royalty, not a crown and a cinch job.

They are making a lot of fuss over some college student who feeds himself on one dollar a week. We know a lot of people who have him beat a mile. They do it on nothing a month. Their friends pay for it.

We haven't caught any agents looking over the "Help Wanted" columns yet. They all look happy and several have purchased automobiles within the past several weeks. Now wouldn't it be funny if things went along happily after all?

Would you kindly have the orchestra play "How'd You Like to Be the Ice-man"? Thank you. Yes. We feel the heat too. If you don't believe it read our stuff over again.

THOMAS J. GRAY.

THE THEATRICAL SITUATION

Few Developments in the Contest Between the Two Groups of Managers During the Week—The Situation in the South—Charles Frohman Says His Attractions Will Go Where the Public Desires to See Them.

There have been no serious "alarums" during the past week in the theatrical situation as between the two great camps in which stage destiny rests, but undoubtedly there have been "excursions." Certain problems confront all concerned in the theatre, but their practical solution is looked for before the Autumnal winds blow.

There were conflicting stories afloat during the week as to purposes of local managers in the South. One dispatch from Richmond stated that at meetings held in that city on Wednesday the Leath Theatrical Company, controlling nearly all of the first class theatres of Virginia; the Bijou Company and the Wells Amusement Company, controlling first class theatres in Indiana, Tennessee, Virginia, Georgia and Alabama, declared unanimously for the open door policy as advocated by Jacob Wells, general manager of these corporations and president of the Association of Southern Theatre Managers.

The full meaning of this action," said the dispatch, "is that all of the theatres represented will play attractions regardless of ownership if such attractions are meritorious. The companies do not intend to discriminate in any manner against any of the legitimate producing managers and welcome into their theatres all worthy productions, whether owned by Klaw and Erlanger, the Messrs. Shubert, Frohman, Liebler, Savage, Harris, Brady, Cohan and Harris, Wagennak and Kemper or any other of the legitimate producing managers, and stand ready to give time to all through the offices of their general manager."

On the same day another dispatch from Richmond was received to this effect:

"Following the declaration for the 'open door' policy on the part of the Leath Theatrical Company, the Bijou company and the Wells Amusement Company, operating theatres in Virginia, Tennessee, Indiana, Georgia and Alabama, it has been ascertained that these associations will make their syndicate bookings with Klaw and Erlanger for all of their attractions and for the attractions of all of their associates.

"This is contrary to the by-laws of the National Theatre Owners' Association, of which John Cort is president, and with which Jake Wells, president of the Southern Theatre Managers' Association, is affiliated. Hence, if Mr. Wells and his associates are to persist in this policy they will either have to ignore the National Theatre Owners' Association or persuade the latter to change its by-laws. In either case it means a victory for the syndicate."

"It is intimated that circuits in other parts of the country will take a similar stand, thereby restoring to Klaw and Erlanger in those sections much of the influence which they held before the organisation of the National Theatre Owners' Association."

Friends of the syndicate claim that this action really means the withdrawal of Mr. Wells and his allied theatres from the National Theatre Owners' Association, of which he is a founder and director. There have been rumors for several days of differences in the theatre owners' camp.

"Klaw and Erlanger," says a representative of that firm, "have taken a temporary lease of the Orpheum Theatre, Atlanta, Ga., and will play all attractions represented by them in that house the coming season until the new theatre which Joel Hurt is erecting for them in that city is completed. This following closely the arrangements made with Jake Wells for the direct booking of all the attractions they represent on his circuits comprising Richmond, Norfolk, Lynchburg, Roanoke, Augusta, Montgomery, Chattanooga, Evansville and other points, gives all attractions going South the same advantages that they have had during the past twenty years."

As a token of the public's attitude in the controversy now going on an editorial expression in the *Chicago Record-Herald* may be quoted: "Few hotel patrons care what ructions there may be in the kitchen, provided only that dinner comes along in good shape," says this paper. "Similarly, few patrons of the drama follow very closely the squabbles among the leading theatrical producers provided suitable entertainment be forthcoming.

If it can be shown, however, that the general public next season is likely to have a better and more varied bill of fare then interest in the way the improvement comes about ought not to fail."

And by the same token it may be said there are few traveling managers who care what machinery they employ if they can book their attractions in desirable theatres, and few local managers who will split hairs as to the avenues through which the attractions they desire may come to them.

The Oakland (Cal.) *Tribune* of a recent date had this interesting piece of news: "A dispatch from Stockton this morning stated that Manager Fred A. Giese of the Yosemite Theatre of that city had made the announcement that according to instructions received from Klaw and Erlanger, the big theatrical men, he would book all the Shubert attractions that visit this coast during the coming season. Since the split-up between the two large concerns some time ago when the former firm refused to book at houses playing the Shubert productions, various theatres throughout the country were forced to take sides one way or the other. According to those in the office of Manager Campbell of the Macdonough Theatre there has been no such instructions received by that playhouse and in the offices of theatres in San Francisco it was stated that any agreement made with the Stockton house would have no bearing upon other cities."

Following the statement made yesterday by John Cort, the Pacific coast theatrical manager, that the independents had won a tremendous fight, L. N. Scott, manager of the Metropolitan Opera houses of the Twin City, declares that there has been no victory at all, and that the situation is very much as it was before the meeting of the National Theatre Owners' Association in Jersey City last week," says the *St. Paul Pioneer-Press* of July 2. "Klaw and Erlanger have not surrendered at all," said Mr. Scott last night. "It appears that the Shuberts and their managers have been trying to get some free advertising, and that they have succeeded to a considerable extent. So far, the public has heard only that side of the story."

G. V. Bainbridge, manager of the Twin City Shubert houses, says that their theatre in St. Paul is to be completed by July 10, but that it will not open before the middle of August owing to delay of the contractors in furnishings.

Another playhouse for Dayton is the project now being talked of by men back of the Shubert interests. George B. Cox and Joseph L. Rhineck of Cincinnati, closely affiliated with the Shuberts, went to Dayton last week and were in consultation with Adam Schantz. Although nothing definite has been done, the interview left an encouraging outlook for a new house to be built by the Schantz estate. Should the plan mature it would mean at least the erection of a \$200,000 building.

When asked concerning the present theatrical situation in America, Charles Frohman, who arrived in New York last week, said: "About that next week. I prefer to speak to-day as the servant of the public; later I will tell how I am going to get my plays and stars before the public of every city that wishes to see them."

MISS MACDONALD TO STAR.

Another star has risen over the horizon. Christie MacDonald has attracted so much attention as Pitti-Sing in the stellar revival of *The Mikado* at the Casino that Louis E. Webs and Mark A. Luecher have offered her the leading role in a comedy to be written especially for her. It is understood that her contract covers several years. While the new comedy is under construction Miss MacDonald will study in Paris with Madame Adini. Miss MacDonald has been seen here in Francis Wilson's revival of *Erminie*, in *The Cadet Girl*, *The Bride-Elect*, *The Belle of Mayfair*, *Princess Chic*, *The Toreador*, *Mexicana*, *The English Daisy*, *Half a King*, *Champagne Charlie*, *Hodge-Podge*, *The Man in the Moon*, *Miss Hook of Holland*, *The Prince of Bohemia* and a few other productions of a similar nature.

CHARLES FROHMAN ARRIVES.

He Promises Many New Plays, Several Novelties, and Plans for a Very Active Season.

Charles Frohman arrived Friday on the *Mauretania*. Mr. Frohman has spent the past seven months in the capitals of Europe, especially London, Paris, Berlin and Vienna. Mr. Frohman had the following to say:

"This promises to be a lively season. I shall remain on this side till next January, and in that time I shall make many productions. Then I shall return to London for my second repertoire theatre season, which I expect is going to be more important even than the first one.

"Now for my plans for this country. John Drew will open the Empire Theatre next season with W. Somerset Maugham's four-act play, *Smith*. This was one of my successful London productions of last season. Mr. Maugham will come to America to witness Mr. Drew's performance. At the Lyceum Theatre in August I shall produce the farce, *The Brass Bottle*. At the Garrick Theatre I am to produce the new farce called *Love Among the Lions*, which had a preliminary hearing in New England this past season. At the Knickerbocker Theatre the musical play which has been running for the past two years at the Gaiety Theatre, London, called *Our Miss Gibbs*, will succeed *The Arcadians*. For this a number of the London Gaiety favorites will come to America. The Criterion Theatre will open with James Forbes' play, *The Commuters*. As soon as I can secure another theatre I shall produce a new play by Henry Arthur Jones.

"Maude Adams will play *Chantecleer* in New York during the Winter and later in the other large cities. Ethel Barrymore will have her choice of three new plays for her appearance in New York during the Winter. Sir Arthur Pinero has expressed his intention to write a new play for her directly she finishes his *Mid-Channel*. For Billie Burke I have a new play by the authors of *Love Watches*. William Gillette is to appear in a repertoire of his former successes and also in a new play. For Otis Skinner I have a *Comedie Francaise* play, called *Sire*, written by Henri Lavedan, author of *The Duel*. Annie Russell will appear under my management this season beginning in November, in a new comedy which is yet unnamed, but which is ready for production. For Marie Doro I have a new comedy written by William Gillette, which will have its first production in September. It is called *Electricity*. Kyrie Bellew will begin his season in October in *Henri Bataille's* four-act play, *The Scandal*. Mr. Bellew will appear in the part played in Paris by Lucien Guirly. Francis Wilson will go on tour in America in *The Bachelor's Baby*, and later on, will tour in this farce abroad. During the season I will produce with William Crane a new play called *Grumpy*, by the authors of *Sunday*. I shall begin *Mark's Tempest*'s season in America in October, in a dramatic play called *A Thief in the Night*. Its first performance will be given at the Broad Street Theatre, Philadelphia. G. P. Huntley and Hattie Williams will begin their season in September in a comedy from the French. In the French it is called *Le Bois Sagre*, which in English is *The Sacred Forest*. I shall have a remarkable cast for this successful play—one, in fact, that I hope will rival the company that played *Caste* at the Empire Theatre.

"I have a new play by Augustus Thomas called *The Jew*, which will be produced under Mr. Thomas' direction late in November, with a special cast of that author's selection. I have a new comedy by Winchell Smith and another new play by William Gillette. I also have a dramatization of the novel, *White Magic*, by Graham Phillips and Walter Hackett; a new comedy by Sir Arthur W. Pinero, and a new comedy, called *The Single Man*, by Hubert Henry Davies, author of *The Mollusc*. The London production of this last play will be made in September. I have a new comedy by J. M. Barrie, a new four-act play, entitled *The Fire Screen*, by Alfred Stone, author of *The Walls of Jericho*, and a new play by Henry Bernstein, author of *The Thief*, which will be ready for production at the *Comedie Francaise* in October, and will be produced in New York by me in January. It is called *After*.

"I shall produce *Henri Bataille's* *The Foolish Virgin* here in November. I have also secured the comedy, *The Unknown Dancer*, now in the tenth month of its run at the Athenee Theatre, Paris. I have secured a drama by Leonard Merrick and Michael Morton called *The Imposter*. This play is in four acts. Other

dramas which I have secured are *A Bolt from the Blue*, *The Tenth Man*, *Chains* and a play from the Renaissance Theatre in Paris called *A Woman Passed By*. Sir Conan Doyle's *The Speckled Band*, an adventure of Sherlock Holmes, which has had much success in London, will be produced by me in New York and Boston as quickly as I can arrange the casts. I shall produce here J. M. Barrie's little play called *The Twelve Pound Look*. I have also what I consider a very remarkable play with a fine part for a young actress. It is called *Montmartre*. It will be produced in Paris in November. I have *The Marriage of Miss Bullman*, which has already had successful production in Brussels and Paris. Somerset Maugham is writing a new comedy for me, which he will complete in September. I have a new play by Haddon Chambers and also the comedy that is now running at the Antoine Theatre, called *Papillon*, which is to be produced in London by Cyril Maude. A new four-act comedy by the late Captain Robert Marshall and Mrs. G. R. Jennings, called *The Second Footman*, which will shortly be produced in London, I have acquired. I have a new play by Pierre Wolf called *A Man Passing*. I have also secured a comedy called *The Dressmaker* that is now running in Budapest, and will be produced in Vienna and Berlin in October. Sir John Harc will appear at my *Reportoire Theatre* London next Winter in several plays in which he has been successful, and will then visit America under my management. Marie Lohr, the young actress who has met with so much success in London, will appear under my management the coming season, and will during her engagement with me play in America.

"Besides *Our Miss Gibbs* I have secured for America a new musical play called *The Doll Girl*. The book is by the author of *The Merry Widow* and the music is by the authors of *The Dollar Princess*. It will be produced in Berlin in October and by George Edward in London. I also have Leo Fall's musical play, which will be produced in Vienna in November, called *La Belle Rive*, and a new musical play that George Edward will soon produce in London. I shall have eleven new productions ready by the middle of September.

"I hope soon to make Paris sit up in surprise with an American play and company, as I did when I produced *Peter Pan* with an English company in Paris. The day I sailed I signed contracts with three Russian dancers now in Paris, Miss Lupukhov, who dances classical as well as character dances; Mr. Lupukhov, who is a character dancer, and Volinine, the classical dancer. They will appear in New York this Autumn."

GREEN ROOM CLUB.

The Green Room Club will give its seventh annual dress rehearsal in the Casino Theatre, Asbury Park, N. J., on Saturday, July 23. Several new sketches by members of the club will be put on. Later a performance will be given at the Apollo Theatre, Atlantic City.

A CURIOUS REVIVAL.

Clog dancing is the latest novelty in Parisian music halls.

CURRENT AMUSEMENTS.

Week ending July 16.

ACADEMY OF MUSIC—Corse Payton Stock in *Kreutzer Sonata*—13 times.
ALHAMBRA—Closed July 2.
AMERICAN BOOF—The Barnyard Romeo and Vaudeville.
ASTOR—Seven Days—38th week—282 to 289 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—*The Summer Widowers*—6th week—38 to 44 times.
CASINO—Closed July 9.
CIRCLE—Vaudeville and Moving Pictures.
COLUMBIA—Bohemian Show.
FOURTEENTH STREET—Vaudeville and Pictures.
HAMMERSTEIN'S BOOF—Vaudeville.
HERALD SQUARE—Closed July 9.
HURTIG AND SEAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—4th week—21 to 27 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LINCOLN SQUARE—Vaudeville and Pictures.
LYRIC—Louis Mann in *The Cheater*—2d week—14 to 20 times.
MAJESTIC—Vaudeville and Pictures.
METROPOLIS—Closed June 30.
MINER'S BOWERY—Stock Burlesque.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Girles—5th week—34 to 41 times.
PLAZA MUSIC HALL—Ashore Opera Co. in King Dodo.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinee.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

DR. WENDHAM'S EXPERIMENT.

A New Play Has Its Premier in Hartford with the Hunter-Bradford Players.

At Parsons' Theatre, Hartford, Conn., where the Hunter-Bradford players are filling a summer engagement, a new four-act emotional play called *Dr. Wendham's Experiment*, by Ethel Watts Mumford and Henry Kolker, was seen for the first time on any stage, Monday, July 4, with the following cast:

Charles Evelyn	Edward Emery
Mrs. Evelyn	Frances Gaunt
Dr. Boyd Wendham	Henry Kolker
Mrs. Augustus Gaynor	Thais Lawton
Calvin Mortimer	Clarence Handyside
Phil Lawton	Walter Hitchcock
Mrs. Lawton	Viola Leach
Joe Stacy	Eugene O'Brien
Miss Alice Rawlins	Marion Lorne
Onderdonk	Burke Clarke
Williams	Frank Lamb
Jenkins	Ernest Stallard
Adela	Margaret Greene
Mrs. Mortimer	Helen Tracy

The argument of the play that crime is often the result of physical weakness and can best be combated by hypnotic suggestion, is based on Professor Bertillon's recent discoveries in Paris. The play, it is announced, will be seen on Broadway next season.

The play, as Mr. Kolker says, shows some faults of construction which could be detected only in its production. With these minor defects remedied and with the first act drawn taut to increase the speed, the play will be smoothed into correct form. The power of hypnosis, which is the inciting element of the play, is too little known to the mass of theatregoers to interest them. The play does not prove that hypnotism is a powerful and real phenomenon, but, taking for granted that the audience will admit the extraordinary power of hypnotism, the authors demonstrate one particular use—the reforming of criminals—to which the power could be applied. Like *The Vampire* and *The Watcher*, both of which attempted to show the electrical force of spirit, Dr. Wendham's experiment asks the theatregoer to accept too much without proof. On the other hand, we have *The Witching Hour*, which attempted successfully to prove that mental telepathy does exist. *The Witching Hour* did not accept such a phenomenon as true in order to raise on it a story of its application, but rather used the story to prove the existence of such spirit force.

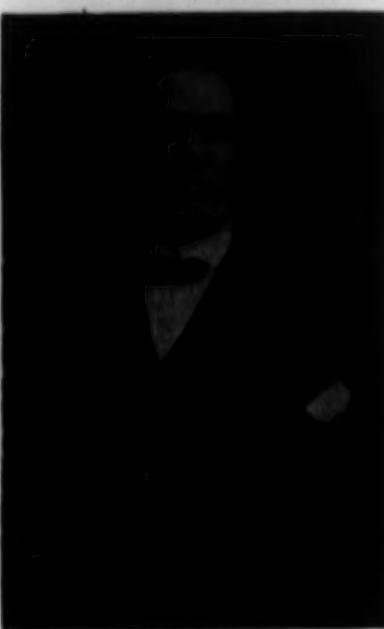
The production, which was made under the direction of Lloyd B. Carleton, was far superior to the usual stock production. The three changes of scenery and furnishings were as lavish and carefully selected as that of any legitimate attraction.

The cast of players would have shone on Broadway. Mr. Kolker himself, part author of the play and an actor of stellar calibre, assumed, with his wonted success, the leading male role, which, however, was subordinate to the female lead entrusted with wisdom to Thais Lawton. Mr. Kolker and Miss Lawton have just returned from their tour with the New Theatre company. Mr. Kolker will continue with the Hunter-Bradford players for several weeks. Miss Lawton, at the request of Mr. Kolker, consented to come to Hartford for this one production. She will rest till the opening of the New Theatre's second season.

Eugene O'Brien, who is leading juvenile with the Hunter-Bradford Players, first came into prominence in the part of Claxton Mardon in *Brown of Harvard* some seasons ago, but jumped into popular favor in *The Thief*, with Kyrie Bellew. Last season Mr. O'Brien continued with Mr. Bellew in *The Builder of Bridges*, and it is expected will serve another season in Mr. Bellew's company. Helen Tracy and Marion Lorne, both of whom, judging from their reception, are Hartford favorites, are Broadway players. Miss Tracy last season was seen at the New Theatre in *Beethoven* during the supplementary season of this musical biography, and Miss Lorne's last Broadway appearance, unless the writer's memory fails, was in *The Florist Shop*. They both deserved the applause which the Hartford audience was so quick to extend to them.

One of the bright particular incidents of the production was the work of Margaret Greene in the part of the Maid Adele. Miss Greene is one of the past year's graduates of the Empire Dramatic School. She is now filling a summer engagement with the Hunter-Bradford Players and, judging from her acting in the role of Adele, which offers far more opportunities than the usual maid role, she is "making good." If this young player continues to develop as she has begun she will not be long in reaching Broadway.

THE LATE CHARLES WELLS



RPP Photo Co.

Here is a portrait of the late Charles Wells, a widely-known actor, who died suddenly a few days ago at Parkersburg, W. Va.

ADOLF PHILIPP'S PLANS.

Adolf Philipp, the actor-manager and author of *Alma*, Wo Wohnt Du?, the German musical comedy, will forsake the stage after the coming season and devote his time to writing. It is the intention of Mr. Philipp to build a new theatre in New York next year patterned after the Royal Opera House in Berlin, which will be devoted exclusively to giving the American theatregoers his own plays and the best musical and dramatic successes that have scored hits in Germany. In September Mr. Philipp will launch his latest musical offering, *Therese, Don't Be Angry*, in both English and German. The English production will be made in Chicago. As Therese has no chorus and contains eighteen numbers, it can readily be seen that the twenty principals required must be excellent singers and actors. *Alma*, Wo Wohnt Du? will be sent to California with a German company while the English version is presented at Weber's Theatre with Kitty Gordon and Charles Bigelow as the stars. The Girl's Name Is Adele, The Woman Who Likes to Laugh and The Bank Cashier are three other plays from the German which will be given in English and are scheduled to open early in the Fall.

GRACE MERRITT WITH SHUBERTS.

Grace Merritt has entered into a contract to appear under the management of the Shuberts and will begin a tour in one of their dramatic companies, in which she will have the leading role, early the coming season. The territory to be covered will be largely the cities where she appeared in *When Knighthood Was in Flower* so successfully for three seasons, and where there have been many requests from local managers for her return. After three seasons in *When Knighthood Was in Flower* Miss Merritt became a William A. Brady leading lady, playing the leading feminine role in *The Master Key* last season. While this play was short-lived, her work was highly commended for its artistic excellence.

THE HAND OF PROVIDENCE.

Providence, R. I., has struck a blow at billboards, limiting them in size and in location. They are not to be over ten feet in height, nor nearer than two hundred feet to a church or a school. Just why churches and schools only should be made to suffer—or to rejoice, as you prefer—does not appear. Another vast section of humanity would find considerable aesthetic satisfaction if the size of board bills could be limited likewise by some Providential hand.

THE CHILD'S LEAGUE.

The Actors' Child League, 778 East 180th Street, celebrated the Fourth of July by giving a children's picnic in Bronx Park, followed by games, which were greatly enjoyed by the little ones.

THE SHUBERT FIELD DAY.

Employees of the Shubert Theatres in New York Have Their Annual Outing.

Shubert Day was celebrated July 4 in Great Kills, Staten Island, where all the employees of the Shubert theatres in New York held their fourth annual field day. The party started from the Lyric Theatre in automobiles, so the story goes, but so many of them were seen boarding the electric cars early July 4 that the story seems open to doubt. Still it doesn't matter how they got to Staten Island, the fact of most importance is that they were there.

The first event was an eating contest which was declared a tie, since the amount that each one ate could not possibly have been recorded. The clam bake and oyster eat was so successful that it augured well for future events.

The baseball game between the employees of the Lyric Theatre and those of the Casino was won by the Lyric men, the score standing 24 to 22. Wolf, property man of the Lyric, captained the successful team and Kavanaugh, property man at the Casino, led the opponents. The members of the winning team were each presented with a silk necktie.

The wheelbarrow race was won by Beggs of the Casino, who, though blindfolded, guided his wheelbarrow within two inches of the goal. The poorest showing was made by a fellow who would divulge neither his name nor the theatre where he worked. He started in the opposite direction to the pole and would have made the world's losing record had he not been led back by friends.

The shot-put was declared in favor of William Barrett, flyman at the Lyric. Mr. Barrett declared it to be the easiest victory which had ever come his way. Joe Debrand of the Casino made the same remark in regard to his winning the hundred yards dash.

The shoe race, a contest in which the contestants' shoes are mismatched and thrown in a pile. The men are then placed about one hundred feet from the pile and at a given signal make a dash for the shoes. He who succeeds in getting his shoes out of the pile, putting them on and returning to the starting place the quickest is the winner. Jack Goldstein, of the press department, was the best man in this contest, but his exertion was so great that he has not returned to work since. Last reports have it that he is just recovering his breath. "Widley," assistant flyman at the Lyric, walked off with the fat man's race.

The hop, skip and jump was won by Willie Curtis, of the Shubert property department. William J. Wolf, of the Lyric, is sure that he would have taken the prize in this event but for an unfortunate accident. It seems that Mr. Wolf had overtrained in anticipation of the jump, and made a tremendous leap, landing not on his feet, but on the ground. Mr. Wolf has been unable to sit down since. The judges, who witnessed the accident, knew of Mr. Wolf's hopes of winning the prize and were cognizant of his condition, and offered him, as a consolation prize, a bottle of Omega oil.

In the exhibition of fancy swimming and diving "Red" McGee was pronounced the nearest type of a male Annette Kellerman.

One prize, a silk umbrella, was left after the various events had been run off. A crap game gave Mr. Rooney, the oldest employee at the Lyric, the umbrella.

The whole affair, which was a huge success, was arranged by Al Perion, assistant electrician at the Lyric; Tom O'Brien, of the Shubert property shop, and Joe Debrand, of the Lyric.

The account, which THE MIRROR man has made above was contributed by W. J. Wolf. If any Casino man disagrees about the facts, blame him. Mr. Wolf swore to the truth of all his statements, even to the score of the game. Verification of the above is earnestly solicited by THE MIRROR from the Casino employees.

ROBERT MANTELL RETURNS.

On the *Mouretessia*, which arrived Friday, were Robert Mantell and Mrs. Mantell (Marie Booth Russell). They visited the London and Continental theatres, but they could find in the London theatres nothing of value in an instructive way for American actors. In fact, Mr. Mantell asserts that in some respects the London stage is inferior to the American. Mr. Mantell had not been in London before for ten years. They also witnessed the *Passion Play* at Oberammergau.

WILLIAM J. ROLFE'S DEMISE.

Dr. William J. Rolfe, of Cambridge, Mass., died at the home of his son, Charles J. Rolfe, in Tisbury, Vineyard Haven, on July 7. Death was due to the infirmities of old age. He is survived by three sons, Prof. John Rolfe, of the University of Pennsylvania; Prof. George Rolfe, of the Massachusetts Institute of Technology, and Charles J. Rolfe, a lawyer of Boston.

William J. Rolfe was born at Newburyport, Mass., on Dec. 10, 1827, the son of John and Lydia Davis Moulton Rolfe. Although he left Amherst College after his junior year to teach, he became a Master of Arts at Harvard ten years later, and from his alma mater he received two more degrees—M. A. in 1853 and Litt. D. in 1857. From 1852 until 1858 he taught in various high schools and academies in the vicinity of Boston. Eliza J. Carew, who had been one of his pupils in Dorchester, became his wife in 1856. From 1904 to 1908 Dr. Rolfe was president of the Emerson School of Oratory.

During the latter half of his life Dr. Rolfe was busy embodying in books the fruit of his scholarly career. In 1865 he issued a handbook of Latin poetry with J. H. Hanson. Two years later he edited *Craig's English of Shakespeare*, since reprinted. With J. A. Gillett, he collaborated on the Cambridge course in physics, which they later rewrote. In 1870 he began his school edition of Shakespeare by annotating *The Merchant of Venice*. Such was the popularity of this book, and its immediate successors both in schools and among other readers, that he finally completed the edition in forty volumes. He edited volumes of many English poets—Gray, Goldsmith, Milton, Wadsworth, Browning, Mrs. Browning, Byron, Tennyson—besides his English classics, which are of an elementary character. He wrote an English history for schools, the elementary study of English and "Shakespeare, the Boy." "The Satchel Guide to Europe" is generally understood to be the work of Dr. Rolfe, though it is not credited to him on the title page.

In his death the American world of letters loses one of its chief ornaments of recent years. He was known far and wide as the leading authority in America on Shakespeare. His microscopic study of the English bard and his clarity of judgment resulted in many important corrections in Shakespearean texts. Because of his own appreciation for English and by his never failing energy he revolutionized the teaching of English in secondary schools of this country. As a teacher he was a source of inspiration to many who have followed in his footsteps. His achievements, although they cannot be termed brilliant, are of eternal value because of the care and the lucidity of mind that wrought them, and because they have become stepping stones for all who come after.

VAUGHAN GLASER'S ACTIVITY.

During the last week of Vaughan Glaser's engagement at the Lyceum Theatre, Detroit, Mich., Mr. Glaser produced the *Rupert Hughes* drama, *The Bridge*, in which Guy Bates Post starred last season under the management of Harrison Gray Flack. Mr. Glaser has purchased the entire production and has renamed it *The Man Between*. He will use *The Man Between* as his starring vehicle for next season. Reports of the performances indicate an admirable blending of excellent drama and acting. Mr. Glaser's season closed in Detroit Saturday evening, July 9. After a vacation of two weeks, the first that Mr. Glaser has had in three years, he will open again in Rochester, N. Y., at the Temple Theatre, July 26, for a run of six weeks. Mr. Glaser will spend his short vacation at the Macinac Straits. The other members of the company will scatter to various places. In addition to his own company, which will include all the favorites, Fay Courtenay, Constance Kenyon, May E. Abbey, Ruth Gates and Messrs. Stedman, Kirkland, Heter and Woodworth, Mr. Glaser will have several companies playing at the At the Mercy of Tiberius and St. Elmo.

DIE GESCHIEDENE FRAU.

The Witmarks have secured the publishing rights of *Die Geschiedene Frau* (*The Divorced Wife*), the reigning London musical success which is running in London under the title, *The Girl in the Train*. Charles B. Dillingham is to produce the piece next season. *The Girl in the Train* is by Victor Leon, who wrote the libretto of *The Merry Widow*, with score by Leo Fall, who wrote the score of *The Dollar Princess*.

LONDON'S THEATRICAL GOSSIP

The Masque of Shakespeare—A New Pinero Play—Monopoly of French Genius—Theatrical Revivals and Intentions—Interesting Gossip from the British Capital.

(Special Correspondence of *The Mirror*.)

LONDON, July 2.—The most unique theatrical event in a rather dull season has been the *Masque of Shakespeare*, which was devised by the promoters of the *Shakespeare Hall* after the postponement of that event. As the proceeds are for the *Shakespeare National Theatre*, it was felt that the occasion demanded some entertainment of special significance. The demand created a supply. Mrs. Alfred Lyttelton and Morton Stephenson wrote words and music for a masque to be presented in Lord Londesborough's gardens in Regent's Park. Although inclement weather necessitated the shelter of *Hampstead Conservatory* for the first performance, it was repeated on July 2 at *Knole House*, Kent.

As *Fame*, represented by *Lady Tree*, has found no fitting monument to *Shakespeare* throughout the length and breadth of the land, she bids *Comedy* and *Tragedy* summon the great *Shakespearean* characters. These personages, being limited to the words put into their mouths by their creator, can suggest no remedy, but agree to let the famous interpreters of *Shakespeare* join the council. Upon the entrance of *Garrick*, *Kean*, *Mrs. Siddons*, *Kitty Clive* and the rest, a quarrel breaks out between characters and actors which is interrupted but never adjusted. *Puck*, *Titania* and *Oberon*, however, offer no suggestion. *Prospero* summons *Drama*, played by *Ellen Terry*, who speaks of the reverence due *Shakespeare*. As she closes, the spirit of the bard flits across the lawn, and is followed by all the characters and spirits assembled.

Barbara Jekyll figured as *Titania*; *Lady Eileen Wellesley* as *Kitty Clive*; *Elizabeth Asquith*, daughter of the Prime Minister, as *Puck*. The *Masque* was under the competent direction of *Philip Carr*.

Shakespeare is also flourishing in his own habitat. The *Stratford Festival* will begin on July 25 and continue three weeks. The special features are the open air performances and the production of the prize play, *The Piper*, in which *Marion Terry* plays the part of *Veronika*.

F. R. Benson, the eminent manager, has been directing the great historical pageants illustrating the evolution of tactics and arms in battle. The *Soldiers and Sailors' Help Society* has reaped a golden harvest from this unique spectacle.

Sir Arthur Pinero has written the play which will follow *Alias Jimmy Valentine* at the *Comedy Theatre*. *Marie Lohr* will play the principal part.

The rumor runs that London is to have in the vicinity of the *Victoria Station* another vast *Coliseum*, if *Alfred Butt's* energy does not desert him. *Mr. Butt* is also planning for music halls in *Berlin* and *Paris*.

Songs, of course, come even if they are bad, and go even if they are good. The American song "Yip-i-addy," which made the British lion sit up and wag his tail with glee, has vanished into the limbo of the has-beens. That is to say, although you still hear the ditty on the streets, it has left the stage and is officially extinct. *Requiescat in pace*. In its place, *Mr. Grossmith* sings a song called "Angelica" in his play, *Our Miss Gibbs*. "Angelica" is a sprightly enough young lady, but not likely to pluck any laurel wreaths off the tomb of "Yip-i-addy."

Adrienne Augarde, who introduced *The Dollar Princess* to the land of the almighty dollar, says she is impatiently awaiting her next season on the western shore of the Atlantic. She likes everything American—including the aforesaid dollar. Meanwhile, she will content herself on a *Stoll* tour with a one-act play called *Dick's Sister*, written by *Norman McKinnel*.

The appendix is another one of those disrespects of time, place and person. *Ola Humphrey*, the American actress who closed her London season on account of a restless appendix, has now quite recovered and without the appendix is visiting the *Countess de Nevers* in *Nightingale road*.

Cupid is still at work. *Margaret Cooper*, who was recently singing "Love Was Meant to Make Us Glad," at the *Palace*, has demonstrated her sincerity in the matter by marrying *J. Humble-Crofts*, the son of the rector of *Waldron, Essex*. *Miss Cooper* began her stage ca-

mer season would warrant. Being unhampered, these eight Russian girls dance exquisite interpretations of Chopin, Mendelssohn and others. As they change costume for nearly every one of the twenty dances, perhaps in the aggregate the supply of fabric is sufficient.

With plenty of costumes, but with Elizabethan simplicity of scenic effect, the Irish players have struggled through their London season at the *Court Theatre*. That they are not better patronized seems unfortunate, for their work is done with such finish, especially in the matter of enunciation, that it will compare favorably with any other company in the city. During their last week they presented no less than eleven plays, including *The Cross Roads* by *S. L. Robinson* and *The Green Helmet* by *W. B. Yeats*. The *Green Helmet* is in metre, and exhales the same enigmatic mystery that always characterizes the Irish poet's work. It is a pity that it is not so

easy for plain unfrosted comedy in September, 1911. Sufficient unto the day is the evil thereof; we don't have to shed tears over this latest defection until it is an accomplished fact.

This evening, *Lewis Waller* revived *Miss Elizabeth's Prisoner* at the *Lyric*. He and his leading lady, *Madge Titheridge*, had two pretty parts to play, and played them prettily. The scene is set in the rebellious American colonies in 1777. *Miss Elizabeth*, loyal as she is to her own land, conceals her *Tory* lover from the colonial forces. Of course, there is a permanent readjustment of their relations satisfactory to both, as soon as public turmoil permits.

Gaston Sergeant, the basso from *Boston*, pleased the audience who heard the *Covent Garden* revival of *Louise* last week. His style is both accurate and easy.

Charles Frohman plans to begin his regular Autumn season at the *Duke of York's* by presenting *Irene Vanburgh*. She will be followed in December by the annual revival of *Peter Pan*. This elish play has become so dear to the public heart that one wonders how they ever got along without it, and why nobody wrote it before. Following this revival comes a repertory season, for which *Barrie*, *Somerset Maugham*, *Henry Arthur Jones*, *Alfred Sutro*, *Haddon Chambers*, and *Henry James* have agreed to furnish plays. *Barrie's Quality Street* and *Chambers' The Tyranny of Tears* will be revived.

Mr. Frohman has secured *The Sacred Forest* for production in England and America. This is the latest comedy by *Callavet* and *De Fier*, and scored well with the Parisian theatregoers. *G. P. Huntley* will probably play a leading part in both the American and the English production.

Gerald du Maurier has left *Charles Frohman* for *Frank Carson*, with whom he will be associated in managing the *Wyndham Theatre*.

George Edwardes will produce in London a new opera by *Leo Fall* and *Dr. Wilner*, called *The Doll Girl*. *Dr. Wilner* wrote the book for *The Merry Widow*. If it proves to be as successful as appearances indicate, *Mr. Frohman* will stage it in New York in February.

JASPER.

GOSSIP.

Josephine Brown, a young actress to appear this season with *William Gillette*, returned from Europe on the American liner *New York*. On the same boat were *Thomas W. Ryley*, the theatrical manager, and *M. A. Sacha*, a lawyer who went to Europe to arrange for *Gertrude Hoffman's* appearance there.

Maria Rappold, the Brooklyn soprano, returned on the *Cincinnati*. With the *Metropolitan* company in Paris she sang in *Aida*. This Winter at the *Metropolitan* she will sing three new roles: *Desdemona* in *Othello*, *Venus in Tannhauser*, *Eurydice* in *Orfeo*. Early in the season she will go on a concert tour, opening in *San Francisco*.

Hugh Ford, general stage director for *Liebler and Company*, returned on Monday from Europe. During his trip he has conferred with singers and authors on business for the *Liebler Company*. Among them are *Pietro Mascagni*, *Bessie Abbott*, *Luigi Illica*, *Hall Caine*, *Viola Allen*, *Anthony Hope* and *C. M. S. McLellan*.

The *Shuberts* have announced that the original companies of *The City* and *The Lottery Man* will go on tour unchanged. In addition, tours have been arranged for two more companies in each play.

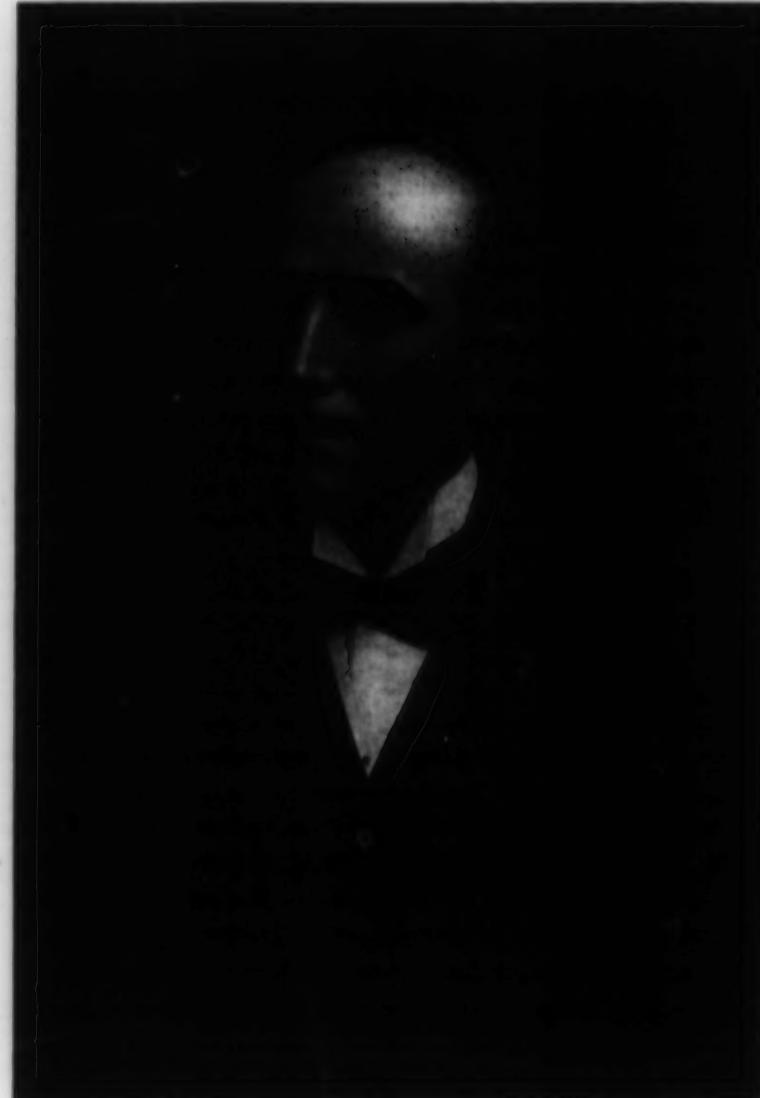
Luigi Illica, librettist of *Mascagni's* new opera *Ysobel*, will come to America with the composer next Fall to witness the first production of the opera. *Illica* also wrote the librettos of *Tosca*, *La Boheme*, and *Madame Butterfly*.

The pantomime, *L'Enfant Prodigue*, will be given at *Bar Harbor*, Me., on Aug. 15, under the auspices of the Society of the Building of Arts. *Madame Pilar Morin* owns the rights for production in the United States and Canada.

Ad Wolgast has assumed charge of a vaudeville theatre in *Cadillac*, Wis. He plans to extend his control over a circuit of similar houses in small cities of Northern Wisconsin.

A daughter arrived at the *Summer home* of *Mr. and Mrs. Henry Ludlows*, in *New Hartford*, Conn., at sunrise, July 6. Congratulations on the interesting event have rained on the happy parents.

The *Syndicate Theatre Company* of Cincinnati, O., has secured certain Main Street property in *Middletown*, O., for the erection of a vaudeville theatre.



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SIR ARTHUR PINERO.

Sotheby's sale recently, when an interested crowd gathered to see what became of such treasures as autograph letters from *Edmund Kean*, *Mrs. Kean*, *J. P. Kemble*, *Julia Glover*, *J. L. Toole*, *Fechter*, *J. W. Wallack*, *Macready*, and *Sir Henry Irving*.

August 15 has been set as the birthday for *The Bishop's Son*, *Hall Caine's* four act drama. The play deals with a man who, having sinned, works out his own salvation—a sufficiently large theme, perhaps, but one that *Hall Caine* is equal to. After its premiere at the *Grand*, *Douglas*, it will be brought to the *Garrick*, *London*, by the manager, *Wentworth Croke*.

Sirine Lady Constance Stewart Richardson's terpsichorean performance in *gauze*, London spectators are not disposed to gape at anything of the sort. Still, it must be admitted that *Madame Knipper-Habeneck's* scholars in a private performance at the *Shaftesbury Theatre* were as scantly attired as even the Sum-

fashionable to attend plays of this sort as it is to rave about them.

Men try to monopolize genius just as they try to corner wheat. The latest attempt is a syndicate formed by *J. E. Vaudreuil* and *A. G. Mackenzie* to secure the refusal of the English rights on all future French plays by certain authors of approved standing. They have already admitted to this hall of fame nine dramatists: *Brieux*, *Berton*, *de Croisset*, *Gavault*, *Capus*, *Coelus*, *Lavedan*, *Bernard*, and *Woolf*. The syndicate intends to translate, adapt and produce plays that appear worth while.

Fannie Ward, who toured the United States so successfully in her little vaudeville play *An Unlucky Star*, has returned to London for a brief rest. Her success and her year of continuous work has proved such a tax on her strength that she will retire to *Marienbad* for a while.

Following in the wake of *Marie Tempest* and *Ethel Irving*, *Gertie Millar* announces that she will desert musical com-

THE STOCK COMPANIES.

The Summer Companies Already Opening—
Notes of Organizations and Players.

Master Albert Bliss made his professional debut July 4 with the Percy Haskell Players at the Royal Alexandria Theatre, Toronto, Can., playing Phil in *Her Own Way*, the part which Donald Gallager played with Maxine Elliott.

An excellent production of *Old Heidelberg* was the bill for the farewell week of the Worcester Stock company with John Cumberland. This organization made a splendid impression during their season in Worcester, and there is an urgent demand for the return of the company next Spring. The Worcester company is said to have made more artistic and complete productions than any stock company heretofore seen in the East.

The Franklin Players at Stamford, Conn., are now in their tenth week. Jessie McAllister has closed for a well deserved rest and Margarita Pitt has succeeded her. William Jefferies, Harry Hicks, Lynne Overman, George Sydman, Henry Buckler, Mildred Johnson, Rita Villers and Olive North are the other members of the company. Frederick Loomas is stage director. Mrs. Pauline Boyle has also closed, in consequence of the early opening of the Gotham Stock, Brooklyn. Frederic Clayton, manager of the Richmond Theatre Stock company, Stapleton, Staten Island, will also manage the Stamford company.

Pauline H. Boyle, who has been so successful as manager of the Franklin Stock company at Stamford, Conn., has retired to enable her to obtain a well earned vacation. Frederic Clayton of Stapleton, S. I., will be her successor.

Margaret Pitt has joined the Franklin Stock company at Stamford, Conn., and opens in leading roles July 11.

Lynn Osborn, former heavy man for S. E. Pohl in New Haven, Conn., has been engaged by Al. Woods for *The Thief*.

William Fooan and Esther Dondé are spending their vacations with friends at Williamitic, Conn.

Lillian Andrews, of the Baker Stock company, Portland, Ore., was a member of the organization which opened the Baker Theatre in that city more than twenty years ago and took part in the last performance, July 4, when the curtain was lowered there for the last time.

PERMANENT INJUNCTION.

The temporary injunction obtained by William Morris, Inc., restraining Gussey Holl, the German imitator, from appearing under other management than his own has been made permanent by Justice Ford.

GOSSIP OF THE TOWN.

Henry W. Savage last week secured in the United States Circuit Court an injunction that prevented the performance of *Die Lustige Witwe* at the Terrace Garden. Mr. Savage's American rights for *The Merry Widow* include its production either in English or in German. Gasparone was substituted at the last moment for the enjoined opera. Terrace Garden, owing to lack of patronage, has closed.

Frederick Schraeder, the playwright and dramatic critic, goes to-day to Kansas City for a short vacation.

The Baroness Nadine Klifness has written a play called *The Temptress*. Rejane will appear in the title role.

Lillian Mortimer has closed her vaudeville season of forty-two weeks and is at her home, Flower Place, Port Washington, L. I., for the Summer. Miss Mortimer's next season will open Sept. 5. Mabel Mortimer is spending a few weeks with her sister Lillian.

Brooklyn theatres are all dark, except at Brighton Beach, and there Manager David Robinson offered a generous and star-laden bill as a holiday offering July 4-6, headed by Eva Tanguay, "the comet of vaudeville." Miss Tanguay has changed her offering since resuming her vaudeville career, and has a number of new songs and costumes. Another favorite is Frank Tinney, who justifies his billing as "a revelation in burnt cork." The Great Golden Troupe of Russian Singers and Dancers in a genuine novelty: Beatrice Ingram and company in Porter Emerson Brown's playlet, *The*

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Births

LUDLOW.—A daughter to Mr. and Mrs. Henry Ludlow, in New Hartford, Conn. July 8.

Married

BARTLETT — MARRINAN.—John Roger Bartlett to Mae L. Marrinan, in Washington, D. C., June 30.

MUSCHAMP—BAILEY.—Stanley C. Muschamp, Jr., to M. Cerealla Bailey, at Camden, July 5.

WEBER—PINLAY.—James C. Weber to Mrs. Angie P. Pinlay, in St. Louis, June 20.

Died

BRISSEMEISTER.—Otto Brissemeister, in Berlin, aged 44.

ENGLISH.—Thomas F. English, in Rockland, Mass., July 5, aged 55.

HAVERLY.—Mrs. Jack Haverly, in New York City, July 4.

HERBERT.—Samuel Herbert, in Brooklyn, July 6, aged 39.

KINGDON.—Rex Leslie Kingdon, in Chickasha, Okla., June 25, aged 29 years.

HOLPE.—William J. Holpe, in Tisbury, Vineyard Haven, July 7, aged 52.

SKETCHLEY.—William H. Sketchley (Willie Hart), in Clementon, N. J., June 25, aged 32 years.

THE NEWS IN CHICAGO

The Litigation Over the La Salle Theatre—Askin Preparing to Open the Season—Elizabeth Murray's Injury—Colburn's Theatrical Chat.

(Special to The Mirror.)

CHICAGO, July 11.—Recent decisions in favor of the interests represented by Harry Askin in the litigation for control of the La Salle Theatre have brought the case so near to victory for them that Mr. Askin is making active preparations for opening the new season there. He expects to make his first production Aug. 15. It will be a musical comedy by Colin Davis, author of *The Yama Yama Man* and other songs, and *Addiso* Burkhardt and Joseph Howard. The theatre will be called the La Salle Opera House, and it will be managed by Harry Askin, but he will retain his position in the management of the Grand Opera House.

The Fortune Hunter has stood the test of the warm weather at the Olympic with such success as to make its continuance all Summer a certainty.

The long run of *A Man's World*, with Mary Manning, at the Garrick, will end July 16. Miss Manning will go to Delavan Lake, Wis., for a month's outing.

Herman Lieb, who originated the part of the druggist in the cocaine district drug store of *Dope*, and has been playing in the little drama on tour in vaudeville, has written two acts about Mr. Patterson's one and planned to appear in the play next season under the management of an Eastern producer. The three-act play is to be called *Dope*. I hear that a very realistic scene in a police station when summons comes to arrest the cocaine druggist with a pull is to be one of the main incidents.

Osborne Searle is playing the South American in *Madame Sherry*.

Harry Fraze got back from Repo about as soon as Jack Johnson. Mr. Fraze immediately announced a change in the plans with regard to Richard Carle and Jumping Jupiter, now being rehearsed here. It had been intended to produce the musical comedy at Atlantic City, but the season will be opened at the Cort Theatre, this city, Aug. 7. The principals are to begin rehearsals to-day. Edna Wallace Hopper, Pauline Perry, Lillian Shaw, Joseph Miron, the leading living stage bandit; Joseph C. Smith, whose passion dances with green lights were observed by La Salle audiences last season; Will Philbrick, Frances Kennedy, Elsie Siegel, Lester Crawford and others are in the company.

Madame Sherry, still another of the Lederer-Fraze productions, will leave the Colonial Sept. 3 for New York City.

Later reports of Elizabeth Murray's knee say that she injured it getting into an automobile at the theatre and not by falling downstairs at her residence in Woodland Park. George Wood, press representative of the Colonial, said it might be many weeks before Miss Murray was able to walk again without limping.

Dorothy Vaughn, a prepossessing young Chicagoan, who has been winning her way up in vaudeville, has succeeded Elizabeth Murray in *Madame Sherry* after a few performances by Peggy Golding, her understudy. Miss Vaughn is more like Miss Murray in appearance though she is blonde with auburn hair.

The Lyric is to reopen Aug. 1, about three weeks earlier than originally intended.

Frank Woods is playing Wm. Norris' part in *My Cinderella Girl* at The Whitney. Mr. Woods played the Montgomery part in *The Red Mill* last season.

George Stevens, who has been in a popular quartet at a local cafe enters vaudeville this week with the well-known musician, Fred Steinzel. Mr. Stevens is singing and Prof. Steinzel is playing the piano for him in it at The La Salle, which is a vaudeville theatre pro tem.

Another new act at The La Salle this week is furnished by a former detective, Clifton Woodridge, who is telling of the by-ways of Chicago, with pictures. Last week a new playlet was tried out by Eleanor Otis and company, at The La Salle. Miss Otis had been in stock companies. It told a story of how a big-hearted, devil-may-care actress feigned inebriation to let a poor but bright neophyte have a chance to go on in her place and get a start. Miss Otis played the aspirant fairly well, though her voice and enunciation were ineffective over the footlights. The singing in the act was agreeable.

Johnny Fogarty, the ribbon-counter bandit in a recent La Salle production, tried out a singing and dancing divertis-

ment at The La Salle one night last week.

The midsummer stock season at The Bijou, under the direction of George Kint and Frank Gazzolo, began with success the week of the Fourth. A special production of *A Daughter of Judea* is offered this week.

There was an "aviation night" at the Ziegfeld last week and several aeroplane experts, including J. C. Mars, Eugene Ely and Whipple Hall, attended.

William Farnum and his little company evidently delighted the Majestic audience the opening night last week, with his Greek playlet by Edward Peple. It proved to be a story presenting an idea of how the statue of *Venus de Medicis* might have lost its arms. According to the play the entire statue showed a mother with a babe in her arms. The sculptor falls in love with a beautiful Greek maiden and his rival, in a fit of jealousy, steals into the studio and breaks off the arms. This he thinks will prevent the victim's winning a prize—in fact, a double prize, as the maiden has promised herself to the victor in the contest. The statue in the playlet is behind a curtain in a small marble pavilion in a Greek garden. The applause at the close was sufficient to indicate a popular success. Mr. Farnum in brief white clothes and pink tights was a prepossessing Greek, and Olive White was a lovely Grecian maiden. Both played with sincerity and sufficient strength. Wells Knibblos was excellent as the rival artist.

Walter and Georgia Lawrence in their Irish comedy, *Just Landed*, were in high favor at the Majestic last week. The playlet is good and both are clever entertainers.

Charles Lovenberg's operatic festival was one of the most successful acts on the Majestic bill last week. It was filled with good music and voices. The scenes of gypsy life and the carnival of Venice were elaborately staged. George Austin Moore was as popular as usual.

ORIS COLBURN.

SAN FRANCISCO.

Margaret Anglin as Antigone—Virginia Harned as Camille—Other Offerings and Gossip.

Margaret Anglin created a very deep impression in *The Awakening* of Helena Ritchie and Mrs. Dane's Defense, and the reputation of superiority that she is possessed of has been substantiated by her presence. The star's appearance at the Columbia on evening June 30 has been postponed. By the courtesy of Gottlob-Marx and co., Miss Anglin has been permitted to appear for the first time in the role of Antigone at the Greek Theatre at the University of California. After Miss Anglin, Mrs. Fiske is billed as the star, and will produce *Becky Sharp* and *Pillars of Society*. A very successful engagement is predicted for Mrs. Fiske, she being a particular favorite in San Francisco.

Ferris Hartman made good in the Toy-maker, and he is contracting large houses to the Princess. Commencing matinee, July 3, *The Maid and the Mummy* will be offered by this star and his co.

Virginia Harned produced another one of her great successes at the Alcazar, June 27. This time Camille was offered. The star's interpretation of the venerable role aroused considerable enthusiasm among the Alcazar audience and a number of handkerchiefs were noticeable in the audience. The cast included William Courtenay, E. L. Bennington, Will R. Walling, William Garwood, Howard C. Hickman, A. Burt Weiser, Charles Trowbridge, George B. Baldwin, John Wilson, Isaac Dillon, Adele Belgrave, Louise Bowell, Lucille Culver, Helen Yarborough, Bebbie Barriscale and Virginia Harned. Commencing matinee, 4, The Second Mrs. Tanqueray will be offered.

The Yiddish players, on evening 24, captured the audience at the Van Ness. David Kessler was the star appearing in *The Jewish Heart*. Rosa Karp and Mme. Clara Young came in for generous applause with the star.

Junie McCree's *Siang Classic*, entitled *The Man from Denver*, was the star number at the Chutes Theatre, while Vesta Victoria crossed over to Oakland.

The people are anxious to see the Morris house opened, much having been said about it, but as yet the house has not been started, although the lot is in readiness for the construction.

A. T. BARNETT.

ST. LOUIS.

Cast and Review of Eugene Walker's New Play—This Week's Bills.

ST. LOUIS, July 11.—St. Louis enjoyed the distinction, the treat and the responsibility of adjudging the latest play written by Eugene Walker, finished in St. Louis and produced at Suburban, entitled *Hoots and Saddles*. The play is a drama of army and mine of twenty years ago. The cast included Thurston Hall, Harry Fenwick, Harry Gibbs, Joseph O'Meara, Edwin Boring, Maurice Franklin, Harvey B. Hays, Horace Porter, Walter B. Gilbert, Lawrence Wood, Morris McHugh, Rutherford Hale, Y. C. Alley, Philip Harrison, Jerry Kollar, Rachel Ridgley, Angela McCaul, and Charlotte Walker. The story runs: Lucy (Charlotte Walker), following a causeless quarrel with her sweetheart, Sergeant John James, takes up charity work. Meeting with George Ferris, a charity fakir, she marries him. He dissipates her fortune and is made superintendent of a mine. Still playing loose, he heads a band of ruffians into his own house to loot his employer's money. His wife, Lucy, awakening, shoots and kills Ferris just as John James happens in. James pursues and recovers the money, but to transfer suspicion from Lucy to himself he allows the thieves to escape. On learning that Lucy shot without knowledge of her victim, a happy ending ensues. A few faults show in the work, as, Lucy and John James quarreling for no reason and to no great purpose; a few practical mistakes of military technique, etc. The play, when its brittle make-up is strengthened, may last for some prosperous time. Miss Walker's work in the role of Lucy was clear-cut and compelling. Thurston Hall was a good-looking soldier. Trooper Harris was made a rich character by Walter Gilbert. Harry Fenwick as George Ferris was very effective.

The *Toreador* was staged at Delmar Garden last week. Sarah Edwards, Carl Haydn and others of the capable Delmar company put on the old favorite to large and pleased houses. The staging of the Delmar productions of this season has been remarkably good.

Forest Park Highlands holds forth in drawing vaudeville. Butler's Skaters and the Tyrolean Singers headed last week's bill.

West End Heights offers vaudeville at popular prices twice per day.

The Princess Theatre, on Grand and Olive, is reported as ready for business, under management of Mr. Daniel Fushell, of the Garrick, in the Fall.

Bills this week: Suburban, Frank Keenan in *A Texas Steer*; Delmar, Delmar Opera company in *Fra Diavolo*; Forest Park Highlands, vaudeville; West End Heights, vaudeville.

FREDERICK L. DOYLE.

BALTIMORE.

The Regular Season Has Closed—Fire Visits Luna Park—The Hippodrome Closes.

BALTIMORE, July 11.—None of the regular theatres are open, and very few of the moving picture houses.

A disastrous fire destroyed a large portion of Luna Park last week. It is, however, being reconstructed and will soon be running as usual. Damage to the extent of \$35,000 was done.

The Hippodrome, conducted at Oriole Park, has been closed owing to lack of funds. The stage hands were the first to strike because their wages were not forthcoming.

Bay Shore Park, Gwynn Oak and River View, which are owned by the United Railways, afford various amusements to their patrons, including band concerts and vaudeville.

The various theatres are all undergoing repairs, preparatory to the coming season.

HAROLD RUTLEDGE.

SAN ANTONIO.

The Royal's Capacity Increased—Manager Spencer's Efforts Appreciated.

The Royal Theatre will close July 10, after having experienced one of the most successful seasons since the house opened. The wall between the Marvel, a moving picture house owned by the same company as the Royal, will be removed, throwing both theatres into one, which will make the seating capacity about 1,400, larger than any theatre in the city. This work will be pushed very rapidly, as they intend to open the new season Sept. 11. Lloyd Spencer, who built up the business of the Royal, will again be manager, and says that he cleaned up \$10,000 for his company this season, and expects to do even better next season.

All indoor places of amusement are suffering from the extreme heat, and as a result business is falling off.

HADEN F. SMITH.

NEWARK.

Praise for Aborn Brothers' Company—Bright Prospects for New Venture at Electric Park.

King Dodo provided a merry entertainment at Olympic Park July 4-10. The Aborn Brothers have spared no expense in presenting this pretty operetta. Charles W. Meyer gave an excellent performance as King Dodo. The comedian's faculty for humorous expression is well developed and pleased the audiences. Harry Llewellyn as the court physician and Charles Udell in the dual role of Dodo's court historian and Queen Lili's prime minister, were admirable. As Piola Blanche Morrison sings and acts with the spirit she invariably brings to her work, Agnes Finlay was delightful as Angela. Carrie Reynolds as Annette could not have been better; her sprightly work was pleasing. Charles H. Bowers as Annette's sweetheart was deservedly applauded for his singing "What Is Life Without You?" Excellent houses throughout the week. The Fortune Teller, 11. Sargent Kitty follows.

A new stock company began its summer engagement at the Electric Park 3 with Lorne Elwyn and Margaret Keene as leads. St. Elmo was presented to large audiences. Miss Keene assumed the role of Edna Earle, and by her sympathetic portrayal of that heroine earned several recalls after the third and fourth acts. Lorne Elwyn's depiction of St. Elmo was vigorous and spirited. George Burnett as Allen Hammond met all the requirements of the part assumed. Milton Boyle in the dual role of Murray Hammond and Henry did a fine piece of character work. Others in the cast were Jack Vernon, William Kral, Herbert Sears, Ada Gardner Allen, Stelia May and Lorraine Marshall. Although somewhat handicapped for stage room, yet a very good performance was given and box office receipts beyond expectations. This is a new venture at the Electric Park and everything bids fair to an all summer stock engagement. Dora Thorne, 11, and At Piney Ridge follow.

GEO. S. APPLEGATE.

SPRINGFIELD, MASS.

Hunter-Bradford Players Closed. Prosperous Season—Warda Howard as the Widow.

The Hunter-Bradford Players closed their summer engagement at the Court Square July 4-9 with a fine rendering of *Sherlock Holmes*. Walter Edwards in the title role was a hit and consumed the traditional quantity of cigars and pipes—full with the insouciance of Mr. Gillette himself. Griffith Evans, who played Moriarity for three seasons with Gillette, was perfectly at home in his part, and Edith Luckett was an engaging Miss Faulkner, and Marion Abbott scored as Madge Larabee, and Albert Perry as James Larabee. The rest of the company were well cast. The production of Henry Kolker's new play, which was to follow, is postponed. Mr. Kolker is now with the Hartford Hunter-Bradfords, and there may be a supplementary season of a week in August with him as star.

An American Widow was the bill, at Poll's 4-9, and was the newest play in stock ever seen here, having been given at the Court Square earlier in the season. The comedy was well done by the Poll Stock company. Warda Howard as the widow, Rogers Barker as the musical genius who wins her heart, and William J. Townsend as the English Earl were prominent. Misses Magill, Pringle and Cantwell took parts with their usual effectiveness. The Hypocrites follows.

The Gilmore is giving a summer entertainment with moving pictures and musical acts.

EDWIN DWYER.

ST. PAUL.

The Neill Stock Company Drew Good Business—Thurlow Bergen a Favorite.

At the Grand the Neill Stock company gave a successful rendition of *Girls* June 26-2, and played to good houses. Thurlow Bergen, an old favorite just returned, playing the leading role. The Bachelor's Romance 3-9. Next week, *Merry Mary Ann*.

GLENN A. MORTON.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

DULL DAYS IN BOSTON

The National Education Association a Disappointment—Did Members Come with One Pair of Stockings and a Two-Dollar Bill Each and Decline to Change Either?—Benton's Chat.

(Special to *The Mirror*.)

BOSTON, July 11.—When three theatres close at once in Boston it is safe to say that something has happened, and there has. There will be no use going back into the past for comparisons in local theatricals, as it is very evident that the season of 1910 will stand for itself for a long time to come. The convention of the National Education Association failed utterly to bring to Boston an outside army of sightseers taking advantage of the cheap rates, and as a result the theatres which were open had very little to gain. Perhaps *The Man from Home* did the best of it, for the teachers in the West had heard of the play, and one or two nights they sent the orchestra under the stage, but *The Girl in the Taxi* had no inspiration for the school marmas, and they didn't care to travel Up and Down Broadway. At any rate, the three plays ended the season at the close of the week, and most of the managers agree with the phrase that was applied to the teachers by the storekeepers at the first N. E. A. convention a few years ago—that the teachers came to Boston with a two-dollar bill and one pair of stockings and didn't change either of them while they were in Boston.

Now two stock companies remain to present changes of bills for local theatricals, and not a prophet can be found in town who will make long distance predictions.

Charlotte Hunt turns to *Sapho* for a hot weather play, but it is an old friend with her, as the piece was given by the stock company of the Bowdoin Square long before Oiga Nethersole ever came to town with it. Miss Hunt has made a number of interesting offerings while here, and she has in preparation a dramatization of Mario Corelli's "Theima," and the initial presentation of a new play by a Boston author, G. Humbert Westwy, entitled *The Man's Game*.

Lindsay Morison's players turn to something cooler, for they have for this week at the American Music Hall *Caught in the Rain*, Willie Collier's old comedy, and there are infinite possibilities of the shower scene in case the weather continues to be intolerable, as it has been in the past week. The best thing to do would be to follow it with *At the White Horse Tavern*, David Harum, Weather Beaten Benson, and *The White Slave*, all of which have real rainstorms.

These are the days of dolls. The stage child crusade led to the absurd situation of seeing a big doll wept over in *Madame Butterfly* on the grand opera stage and another kidnapped in *The Bohemian Girl*. This week a doll is the headliner at Keith's. There is excuse for this, however, as it is the same doll which has figured in Mrs. Jack Gardner's salon and at other fashionable houses for Lenten diversions for the Four Hundred. It is called *La Grande Pandore*, and it serves as a display for the dresses of historic France, which are explained by Mrs. John Colby Abbott.

The resident stock company at the Casino, the only burlesque organization in town, gives two new skits this week, with Kitty Beigier as one of the chief features of the olio.

Fred St. Onge gives the best of all the acts out at Norumbega Park this week. He is a Bostonian and his comedy cyclists continue the fun of the sport which used to be so popular.

The Lady and the Prince, still another of the Matthew Ott musical comedies for the Summer parks, is the new bill for the week at the Medford Boulevard.

Charles J. Rich and his family have returned to town after a visit to friends at Long Island, where they have been ever since the closing of the season at the Hollis.

Lindsay Morison has Arnold Daly's play, *The Regeneration*, in rehearsal by his stock company at the American Music Hall. It has never been seen in Boston.

William Hodge's last night at the Park was marked with a speech in which he paid tribute to all who had aided in the long run of twenty-seven weeks for *The Man from Home*. He was especially appreciative of Fred B. Wright, his manager; Charles J. Riel, of the Park; William D. Andreas, the business manager of the house, and the stage staff. In the audience that night, occupying one of the

boxes, was the comedian's wife, Helen Hale, who had not had a chance to see a Boston performance of the play. Baby Genevieve was the reason.

Eddie Foy and Emma Carus will have a week between the closing of the Shubert and the opening at the Casino to get Up and Down Broadway ready for New York.

Theodore H. Bauer, the press agent of the Back Bay Opera company, came back from Europe last week on the *Ussuri*. He saw Henry Russell in Paris and reports that engagements have been made for Leon Sibiriakov, a Russian basso, and Janka Chapinska, a Polish contralto. The season will open Nov. 7 with *Medofele*, to be followed by *L'Enfant Prodigue*, by Claude Debussy.

Rose Coghlan came on to Boston last week in order that she might see her daughter Rosalind play as leading lady of the stock company at the American Music Hall.

Madeleine Louis has been joined by her mother here, and now that *The Man from Home* has closed they will go at once to Gloucester for the Summer vacation.

Laura Burt and Harry Stanford, who were here with the New Theatre, are to be the chief features of the next bill at Keith's.

Vincent T. Featherston, treasurer of the Hollis, is one of the chief of staff at the validating office, which did such conspicuously good work arranging for the picnic of the teachers last week.

JAY BENTON.

PORTRLAND, ORE.
Change of Bill at the Old Baker—Praise for the Stock Company.

Paid in full was originally announced for the closing bill of the season of Baker Stock co., but, this play being withdrawn from stock at the eleventh hour, caused Manager Baker to substitute Rachel Crother's delightful play, *The Three of Us*, in which Isotta Jewel gave a splendid performance of Rhy Macchesney. Franklyn Underwood was unusually striking in the somewhat thankless role of Stephen Townley, and John Sherman gave us one of his best portrayals during his season here, that of Louis Berresford. Special mention is due Dan Bruce, who more than overshadowed all his former efforts since joining Baker Stock co., by his really remarkable portrayal of Clem Macchesney. Lillian Andrews, who has the unique experience of having been a member of the first dramatic co. that ever played in what is now Baker Theatre, over twenty years ago, and is now here in the last performance that will ever be given in the house, was a constant delight as the Irish servant Maggie. Margo Duffet gave a delightful and breezy performance of Mrs. Bix while Benjamin Horning was strong in his one scene in the second act as Trenholm, the buyer of mines. Last and least was little Mamie Haslam who appeared as Sonny the younger of Rhy's troublesome brothers. *The Three of Us* will continue until the night of 4 at the Baker, and when the last curtain falls on the last performance it will be the end of this historical old play house for all time as it is to be immediately demolished to make way for a big business block.

Next season Baker Stock co. will open in the new Baker Theatre, which is now in active course of construction at the northwest corner of Morrison and Eleventh Streets.

The Twins was the attraction at the Lyric presented by the Edward Armstrong Musical Comedy co. 28-2, Affinity Beach 4.

JONH F. LOGAN.

CINCINNATI.
Chester Park Furnished a Strong List of Summer Entertainment and Drew Well.

An extra good programme was arranged by Manager Martin for the week 4, at Chester Park. Among his chief attractions were a musical comedy, *The Sultan of Sulu*, by George Ade; also the Hellkivists, high fancy and double Jerry diving act, under the direction of John C. Jackel, and with the many joy devices enjoyed a record breaker on the Fourth and remainder of the week. The Tender-

foot, Richard Carle's musical comedy, will be the title of the play by the Chester Park Opera co. 11-16. It is predicted that this play will draw larger crowds than *The Sultan of Sulu*, which was popular during the past week. The free vaudeville is good and contains Tom and Edith Almond, who, appearing with a new selection of songs and dances, are favorites; Brown and Brown, Indian cartoonists, are regarded good; Miles Zella, with her troupe of trained canines, attracts the children, and Dalton Fresh and co. end the list with an odd and amusing sketch, *Happy Hooligan's Attempt to Reach the North Pole*.

The Park Stock co. are presenting *The Fortune of Felix* at the Lagoon Opera House. This, with the refreshing lake and river breezes furnishes an attraction of evenings for many during the hot weather.

The Cincinnati Aerie of the Order of Eagles had a typical outing and good time last Saturday at Coney Island.

McMahon and Jackson continue to do a splendid moving picture business at the Lyric; while the Grand and Columbia are close competitors.

A reasonably good business is being done at Coney Island and the Zoo.

A. J. McNAIR.

PITTSBURGH.

Parks Profit from Hot Weather—The Davis Stock Company Still Pleases Good Audiences.

PIRANUNA, July 11.—The weather was extremely hot during the past week and the parks profited thereby, especially the Hippodrome at Forbes Field.

The Rogues' Comedy is the current bill at the Grand, where the attendance remains uniformly large, and the Harry Davis Stock company will continue as long as the patronage warrants it. *Sky Farm* and *The Regeneration* are in preparation for production.

Lyman H. Howe's Travel Festival continues at the Nixon to good-sized attendance, and offers the following pictures this week: *Colonel Roosevelt in France Reviewing the French Troops, etc.*; *Scenic Italy*, *To Kyoto, Japan*; *Brooklyn Navy Yard, Antwerp Zoo, Blackpool, England*; *Scenes in India*; *Dash for the North Pole*, *By Auto Through England*, and *A Strange Religious Festival in France*.

The Pittsburgh Hippodrome's programme follows: *Strongfort the Human Bridge*; *Twelve Alexandrov Russian Dancers and Singers*; *Adjie's Lions*; *Three Marvelous Bounding Gordons*; *Barlow's ponies and dogs*; *Louis Guertin, Jumper*; *Four Stuart Sisters, singers and dancers*; *Juggling Bannians, club swingers*; *Winkler-Kress Trion, acrobats*; *Four Rosebuds, rope skippers*; *Malia and Bart, gymnasts*; *Jones and Doty, high wire performers*; *François Kenebel's Clown Coterie*; *Phillips and Kahn, wooden shoe dancers*, and *Nirella's Band*.

West View and Kennywood parks draw largely and offer their usual attractions.

Beatrice Noyes, the popular ingenue of the Davis Stock company, has accepted an invitation of an aunt to accompany her on a tour of Europe in the near future.

ALBERT S. L. HEWES.

WASHINGTON.

The Columbia Players Continue—Ben Greet on the Roof—Chat of Events in the Capital.

WASHINGTON, D. C., July 11.—The eleventh week of the continued successful engagement of the Columbia Stock company commences again to a crowded house. Thomas Racewood's four-act play Sunday is the very excellent offering that presents the company again in a most engaging light, with the favorite stock star, Julia Dean, remarkably successful in the title-role. Managers Metzger and Berger gave George Rex Wilson's *carte blanche*, the result being one of the most pleasing series of stage pictures in the setting of the play. Next week Channing Pollock's play, *The Little Gray Lady*.

The Ben Greet players last week moved from the theatre below, to the expansive roof garden atop the Belasco, where, amid picturesque woodland scenery, *The Palace of Truth* was admirably presented to large and appreciative audiences. The roof garden will be again utilized this week with a revival of Shakespeare's *A Mid-Summer Night's Dream*.

For five successive Sunday nights commencing August 7, the popular Lyman H. Howe Travel Festival, a newly arranged and up-to-date high-class motion picture entertainment will be the attraction at The Columbia.

Paul McAllister, the Columbia Theatre company's popular leading man, a pronounced student in the art of aviation

is destined to make an aeroplane ascent with an American inventor the first opportunity, conditions permitting, from the aviation field at College Park, Maryland, where the tests are held.

Upwards of a hundred members of Washington Lodge No. 15, B. P. O. Elks, escorting the grand lodge delegates left Sunday for Detroit, Mich., for the Grand Lodge convention.

Clarence Jacobson of Henry B. Harris forces, formerly connected with the National Theatre box office, strongly welcomed back in his former position during the successful Abors Grand Opera season, will be again with Mr. Harris next season in charge of the Pacific Coast tour of the Travelling Salesman.

More complete fire protection to the theatres is afforded by a new plumbing regulation which goes into effect immediately, and requires that every theatre, moving picture shows and halls where dramatic entertainments are given that employ movable scenery, shall be equipped with a "water curtain" stretching across the proscenium opening.

The eighteenth annual convention of the International Alliance of Theatrical Stage Employees, which will last throughout the week, opened to-day, Monday, at the Eagles' headquarters. Three hundred representatives, including Canadian delegates are in attendance. A most attractive programme of sightseeing, covering every day of the stay has been arranged for the visitors by an active working entertainment committee headed by John T. Hurley of The Belasco Theatre.

Manager Frederick G. Berger, of the Columbia Theatre and Mrs. Berger have gone on a fortnight's trip by water to Boston, Portland Me. and up the St. Lawrence to Canadian points.

JOHN T. WARD.

BUFFALO.

Mildred Holland at the Lyric—Joseph Phillips Not Without Honor Here.

The Bonstelle Stock company in *The Lion and the Mouse* was the attraction at the Star, July 4-9.

Mildred Holland in her own version of *Frou-Frou* drew capacity houses to the Lyric, 4-9.

Lyman H. Howe and his pictures continue to attract good size houses to the Teck.

Joseph Phillips, last season with De Wolfe Hopper, was on the bill at Shea's 4-9, and was royally welcomed in this his home town.

P. T. O'CONNOR.

MONTREAL.
Ryan Stock Company Closed—Parks furnish the Only Amusements Now.

Owing to sickness in the co. the Ryan Stock co. did not present *The Black Fox* 4-9, as was intended, but closed 2; so the houses are all dark for the present.

Sohmer and Dominion Parks put on very attractive vaudeville bills and were well patronized.

The Montreal T. M. A. Lodge 44 will hold their annual excursion to Ogdensburg 17, and return the day following. Proceeds to go to the lodge funds.

W. A. TREMAYNE.

A VETERAN ACTOR.

Atkins Lawrence, the veteran actor, who for the past two seasons has been playing Baron Danglous in the Eastern Graustark company will be seen in the same part next season. Mr. Lawrence has just finished his forty-eighth year on the stage. Few actors of to-day have had such a varied experience and kept to the forefront in the theatrical profession for so long a time as he. During his career he has been prominent in the support of most of the great stars. Mr. Lawrence is still young mentally and physically and has many years before him. He is happily cast as the Baron in McCutcheon's *romance* and enjoys playing the part as much as his most ardent admirers enjoy his work.

UNNECESSARY PANIC.

The Royal Theatre, Brooklyn, was the scene of an unnecessary panic on July 4. A fire in a store near the theatre and the approach of the fire company so frightened a man in the audience that he spread the alarm through superfluous seal to save lives. Rosalie Ross, who was singing at the time, tried in vain to quell the panic. One woman was badly trampled in the crush and several children were slightly injured. The whole occurrence was entirely needless, as the fire was insignificant.

NEWS FROM PHILADELPHIA

Mayor Reyburn on the Jeffries-Johnson Fight—Publicity at Keith's—Orpheum Players Drawing Well—Ruth St. Denis at Delaware Water Gap.

(Special to The Mirror.)

PHILADELPHIA, July 11.—The wave of protest against allowing the exhibition of the moving pictures of the Jeffries-Johnson fight at Reno last Monday struck with full force in Philadelphia twenty-four hours after the contest had been decided. Mayor Reyburn, who is a sport all the way through, at once said that he would not interfere; that race riots, as a result, were out of the question; that the police could attend to any disturbances which might occur. Since his first statement, however, great pressure has been brought to bear upon the Mayor, who, it will be recalled, prevented the production of *The Clansman* by the Orpheum Players at the Chestnut Street Theatre for practically the same reason—that it might lead to serious racial disturbance. If these pictures had been exhibited last week, when feeling ran high and was reflected by free fights in various parts of the country, a further exhibition of them might have been unadvisable. As time passes this feeling will be more or less calmed, and when the films are finally displayed it will probably be found that interest in the fight has lagged to a considerable extent, especially among the general public.

It is hard to beat Keith's when it comes to working some new advertising dodge. The headliner of last week's bill was "The Maid of Mystery," in a dance that has become common these days. Public interest is not in her terpsichorean evolutions, but in the "mystery" in which she is enshrouded. And here is where the Keith press agency gets busy. The Maid could leave the theatre long before she does. But she doesn't. She waits until the performance ends, and, as the audience passes out, it finds a victory in waiting, with two Arabs (I will say they are Arabs) mounted and in costume, guarding the vehicle. The audience stops, looks and listens, and presently the Maid appears, enters the victory, and drives off, followed by the two mounted Arabs; then the spectators disperse. The effect is good—better than the act; and Mr. Keith ought to advance the salary of his publicity agent, who conceived the scheme. The Maid remains as the headliner this week, but others prominent on the bill will be Laura Burt and Henry Stanford, in the comedy playlet, *The Order of the Bath*; Hughey Dougherty, Philadelphia's most popular minstrel monologist; the Sebastian-Merrill company, "Gynscopomedians," as they call themselves, who claim to have the biggest array of freak and trick cycles ever seen in America; Gus Edwards' School Boys and Girls, who were here once before; Belle Davis and her Crackajacks; the Zara-Carmen Trio, in baton and hoop manipulation.

I intimated a week or two ago that Marion Barney, the popular leading woman of the Orpheum Players at the Chestnut Street Theatre, might appear in vaudeville. Now I am sure of it. She will be at Keith's next week, along with some of the Orpheum Players, in a Frohman playlet, *Ashes of Rossa*.

Last week's weather was just to the liking of the managers of local parks, hippodromes and other outdoor places of amusement. It brought nickles, dimes and quarters to their coffers, while the poor managers of indoor houses were sizzling in the heat. In other words, the former had the call by a good, big margin on the latter so far as attendance was concerned.

The new, or practically new, company of Orpheum Players at the Chestnut Street Theatre, is steadily advancing in popular favor. This is particularly true of Lelia Shaw, the new leading woman, and Albert Phillips, who succeeded Wilson Melrose as leading man. As Stephane and Sir Horace Welby, respectively, they added much to the previous favorable impression last week in the very creditable production of *Forget-Me-Not*. It has been a long time since this charming play has been presented here, but the desire to witness its production by the present generation was evident by the size of the week's audiences. The cast generally was well placed. Edwin Midleton as Prince Malibalti; Ada Boshill as Mrs. Foley, Florence Rittenhouse as Alice Verney and J. Boyd Pearson as Benedicto Francini were all acceptable in their respective parts. This week, The Blue Mouse, Arms and the Man will follow.

I am told the Aborn Opera company did well last week at the Apollo, Atlantic city.

The Summer edition of one of the local papers says that Ruth St. Denis is at Delaware Water Gap, at work on two new dances which she intends adding to her repertoire.

Don't Lie to Your Wife, by Campbell B. Casad, a new playwright, is to have its premier performance at the Apollo, Atlantic City, to-night. It is to be hoped that this new farce will be convincing to the—well, the public, at least.

The Girl with the Red Mask, in conjunction with The Home Breakers company, will be the attraction at the Gayety this week.

Charles P. Shisler, one of Al. White's "song writers," who appeared at Keith's last week, is a Philadelphia boy, one of those who has made good in the profession.

JAMES D. SLADE.

SPOKANE.

Minstrels at the Auditorium—"Baby Ruth" Comes into Her Own.

Richards and Pringle's Minstrels played to fair business at the Auditorium Theatre June 26. Dark rest of week. Fight pictures and returns from Johnson-Jeffries battle, 4; benefit performance, Ladies' Auxiliary Spokane Lodge, O. A. H., 14; Margaret Anglin, in *The Awakening of Helena Ritchie*, 16-17; William Collier, in *A Lucky Star*, 25-26; Mrs. Fiske, Aug. 8-9.

The Silver Girl, with D. S. Lawrence and Jane Vivian Kelton in the leading roles, played to big business at the Spokane the week of June 26. The Clansman, 10-16.

Ruth Ella Jones, professionally known as La Petite Ruth, was adjudged the owner of realty here valued at \$2,200 in the Spokane County Superior Court. Mrs. Jones' claim was based on the fact that Mary C. Willman adopted her when she was an infant and put her on the stage. She traveled the country for years, and all of her earnings were collected by her foster mother and invested for the child, then known as "Baby Ruth."

T. J. Myers of New York has become the manager of the Washington as successor to George C. Blakeslee, who has been transferred to the Orpheum as assistant to Joseph A. Muller, resident manager.

Public Morals Committee of Spokane intimates that a rigid censorship will be exercised in the moving picture houses here, also all other places of amusement, and to keep a watch over amusements generally to see that a high standard is maintained.

Alexander Saslavsky, soloist and concertmaster of the New York Symphony Orchestra, was featured at a concert in Masonic Temple by the Wagner Club of Spokane the evening of June 27. Frederick Maure was accompanist, the vocal soloist being Madame Gleason.

Anton Sannes, a popular Norwegian actor and singer, appeared in Turner Hall, July 2 under the auspices of the Spokane Lodge of Sons of Norway.

Teams from the Orpheum and the Spokane and Auditorium theatres have signed articles for a championship ball game. F. R. Newman, treasurer of the Spokane Theatre, who will stage the game, announces there will be a substantial prize for every man who completes the circuit.

Sixty workmen went on strike at the American Music Hall (Morris) on June 28. They objected to nonunion laborers employed.

Odd Fellows at Colville, Wash., are planning to erect a playhouse to cost \$25,000. Work will begin in 30 days.

W. S. McCREA.

DENVER.

Ellitch's Stock Company Fast Growing in Popularity—Lakeside's Best Week.

Cameo Kirby played to good business at Ellitch's June 27-8. The Commanding Officer 4-10. The company at Ellitch's is exceptionally good and is becoming immensely popular.

Lakeside had its best week of the season, doing an elegant business in *The Mikado* June 26-2. La Mascotte 8-9.

Lyman H. Howe at the Tabor is doing very well with his Travel Festival.

MARY ALICE BELL.

SEATTLE.

Anti-Matrimony and Escaped from the Harem Among the Week's Offerings Here.

At the Moore the attraction was Anti-Matrimony, June 26-2, with Henrietta Crosman in the leading role, who embellished the part with skill and the highest attainment of the elocutionist's art. The attendance averaged fair business. The student of the occult cannot mistake the purport of this play. It is innocently called a whimsical comedy, but nevertheless it deals a very effective blow at certain doctrines, both fantastical and pernicious, held by various cults with relation to free love, affinities, reincarnation and self-exaltation. The line of argument used is *reductio ad absurdum*, and there are many humorous situations. In the cast were Grace Carlyle, Elisabeth Baker, Albert Brown and Gordon Johnstone, who rendered efficient support.

Bonita, with a capable company at the Grand, appeared in Bankers and Brokers, June 26-2, which amused and entertained medium and large houses. In the cast were Violet Mack, June Libby, Fib Whiteside, Lew Hearn, Al. Sykes, Claude Lightner, Clifford Robertson, Arthur Mayer and others, who contributed to the enjoyment of the performances. Same company in Gay New York, 8-9.

At the Seattle, Escaped from the Harem, June 26-28 and 30-2, was the offering of the Russell and Drew Stock company. It was well staged and costumed. The attendance averaged good business. In the cast were Jane Tyrrell, Claire Sinclair, Eva Earle French, Anita Allen, True Boardman, Edward Kellie, Charles Conners and other favorites. A local attraction at the theatre necessitated the removal of the production to the Alhambra, where it was presented June 29. Same company in The Yankee Doodle Detective, 3-5.

A Mother's Love, June 26-2 was presented in an interesting manner at the Lois before medium and large audiences. Aileen May in the leading role gave a faithful delineation. Lillian Griffith as Mrs. Chiquita Rutledge made the most of the part. In the cast were Pinkie Mullally, Margaret Nugent, Raymond Whitaker, William Morris, Robert Webb Lawrence, Norval MacGregor and other talent. Romeo and Juliet, 8-9.

Frank W. Sylvan, aviator and aviator, made a successful flight in his exhibition monoplane, June 29, from the Tide Flats in the direction of West Seattle. BENJAMIN F. MESSKESVET.

SALT LAKE CITY.

Two Weeks of Good Business Recorded Here—Miss Gates Well Received.

One of the particularly bright spots in the theatrical season was the engagement of Mrs. Fiske at the Salt Lake Theatre June 24, 25 and matinee 25, on which occasions the most appreciative and critical audiences gathered to welcome Mrs. Fiske and the Manhattan co. Two performances of *Becky Sharp* and one of *Pillars of Society* were given, and at each performance the most intense interest was manifest. Curtain calls were numerous, and warm applause was given at each point. Holbrook Blinn and Harold Russell came in for a share of the honors. Sheldon Lewis was especially clever in the part of the ancient shipbuilder. Alice John, Merle Maddern, Henry Stephenson, Edward Mackay and Veda McEvers were each especially worthy of mention. The magnificent ball room set of scenery in *Becky Sharp* was much admired. The entire production is finished and artistic.

One of the most enthusiastic audiences of the season turned out in all its summer plumage to do honor to the charming Utah singer, Emma Lucy Gates. Miss Gates has a voice that is clear, crisp, true and sweet, and a naive and delightful stage presence, which has a Western cordiality that takes the audience in its arms. She has a contract for five years at the Royal Opera, Berlin, and is now at home on a Summer vacation with her family. Permission was given her to give this one concert in her home town, and society of all classes came to hear and see her. The house was packed from cellar to garret. Some years ago in a letter to the "Minnow" the writer predicted that Miss Gates would be the Adelina Patti of her day, and still thinks this true. At the concert given, there was another dear little Utah girl whose voice will some day be heard in a wider world, Fay Loose. The second act from *Martha* was given in an artistic and finished manner with the following cast: Martha, Emma Lucy Gates; Nancy, Fay Loose; Lionel, George D. Tyler; Plunkett, Horace S. Ensign; Sir Tritam, John D. Spencer. Professor John J.

McClellan directed the music. Sybella Clayton played the accompaniments. Professor Willard Flashman played the flute obligato for the *Pearl of Brasil* aria. Nothing else in sight, and the house boards are advertising the opening of the New Motordome at Wandamere—looks "nif" Summer had really come."

At the Orpheum the Mack-Leone Stock co. presented Merely Mary Ann all the week, to business fair to good. A very artistic presentation was given. Maude Leone was especially clever and pretty as Mary Ann. Lillian and Gladys Brockwell and Rosa Roma were good. Leila Davis as Lady Chelmer shared honors with the stars. Lewis Craig, Frederick Moore, Pearl Eithier, John Willard and James Rennie were worthy.

The Mack-Leone Stock co. wound up its Summer solstice of four weeks in a blaze of glory, presenting *If I Were King*. Willard Mack is said to have announced that he was going to Reno to see the fight and would probably capture and lead back to Salt Lake the genial Jim Corbett for an engagement—more or less indefinite (both the story and the engagement). Managers Sutton and Garrett say the house is now going to have a vacation long enough to get a new coat of paint and make some vital changes in the size of the stage and auditorium—making the stage capable of more easily handling the largest stuff on the road.

At the Daniels the Allen-Curtis Opera co. drew fair business week of June 18, presenting the tabloid musical comedy, *The Jolly Widow*. Lillian Sutherland and Maybelle Baker, assisted by about a dozen beautiful beauties, with brief but brilliant raiment, sang and danced to the complete satisfaction of audiences. Henry Auerbach, Charles Reilly and Jack Curtis kept the funny side going, while the girls were doing their transformation scenes in the dressing room. Next week, *A Stubborn Girl*.

The Allen-Curtis burlesque co. have kept things lively at the Shubert (having been moved over from the Daniels while some changes were being made), presenting a comedy of music, mirth, melody and maiden, entitled *The Merry Rounders*. Fair audiences have been in attendance, and satisfaction seems to have been given.

At the Grand, I regret to say, the company headed by Victory Bateman, although they gave a very satisfactory presentation of *Caprice*, did not last through the week. Noel Travers, George A. Cleveland, Foster Taylor and Myra Ketchum were especially noticeable. Miss Bateman played Mercy Baxter in a clever and thoughtful manner. Too many Summer resorts drawing the people.

The Colonial remains dark until Aug. 29 unless some floating attraction should happen along.

At the Mission the baby elephant has been the leading feature. The tricks performed by this clumsy animal are truly remarkable. This week will close the season, and Manager Jno. Clark says the house will be thoroughly overhauled, and such changes made as experience has proven necessary. The house has enjoyed a good season ever since its opening.

Harold Russell, with Mrs. Fiske's company, had a dash around among friends in this his home city, and received a rousing reception at the theatre. All the while his wife (Ada Dwyer) and his daughter Lorna are in London.

C. R. JOHNSON.

MILWAUKEE.

Alhambra Stock Company Contributed a Week of Good Entertainment.

This is military week at the Alhambra. The members of the Alhambra Stock company are appearing in *The Commanding Officer*, a high class melodrama somewhat along the lines of Arizona. The staging and lighting effects are very artistic and every member of the company appears to good advantage in their respective parts. Sylvia Starr, who made her first appearance with the company this week, did excellent work.

The vaudeville bill at the Empress this week is somewhat out of the ordinary. The Balloon Girl, a sensational novelty, being the headline attraction. The other acts are all good, which will probably mean good houses for the entire week.

The week commencing July 1 the Alhambra Stock company will move over to the Majestic, where they will present Geo. M. Cohan's *Forty-five Minutes from Broadway*.

L. H. NELSON.

Bed, Weak, Weary Watery Eyes Relieved by Marine Eye Remedy. By Murine for Your Eye Troubles. You Like Murine. It Soothes. An Eye Tonic.

THE GOSSIP OF PARIS

Gala Operatic Events—The Growing Number of American Women Who Have Won Fame Abroad—A Ballet Master's Suit—Emperor Francis Joseph's Promotion of Music.

(Special Correspondence of The Mirror.)

PARIS, June 24.—The Metropolitan company's season of Italian opera at the Chatelet Theatre, now drawing to a close, has been an unequalled success despite the suggestion of a desire on the part of certain jealously disposed French promoters to discredit it. The first of the two extra *Manon Lescaut* performances was given last night, with Caruso, Amato, Pini-Corsi, and Lucrezia Bori in the cast and Toscanini conducting.

One of the most splendid events of the Paris season was the gala performance at the Opera last Sunday night for the benefit of relatives of the victims of the *Plaviose* disaster. Nearly \$40,000 was taken at the box office. The list of singers included Caruso, Scotti, Amato, Burzian, Siezak, and Mimes. Fremstad, Farcar and Alda. The prologue to *I Pagliacci* preceded the second act of *Tristan* and *Isolde*, and afterwards there were passages from *La Boheme*, *Faust* and *Othello*.

Olga Nethersole was in Paris for a few hours one day last week and slipped out almost unnoticed. She was on the way to her London home from Oberammergau, where she witnessed the Passion Play. She just preceded the flood in the Bavarian village and she was enthusiastic in her praise of the unique production in the mountain hamlet.

The French Government, through the Minister of Public Instruction and Beaux-Arts, has just conferred the Palms d'Officier d'Academie on Madame Charles Cahier, the American contralto in the Imperial Opera in Berlin. Very few women have received this decoration. The honor is only one of several which have come to Madame Cahier in the last few months. The King of Denmark has presented her with the golden medal *Ingénio et Arti*, a decoration which is in the possession of only four persons, and a short time ago the Prince of Lippe-Detmold gave Madame Cahier the Lippe-Rose, Class I, with the Crown.

Madame Cahier's home is Indianapolis, Ind., though her birthplace is Nashville, Tenn., and she is a daughter of the late Colonel J. N. Walker of that city. Before coming abroad she sang in concert in America under her maiden name, Sara Layton Walker. Her first contract with the Vienna Opera ended last January and she expected to return to America for a concert tour, but she was induced to renew the contract for several years. Her work as founder and president of an American Girls' Club, to assist young women students in Vienna, has attracted favorable attention, as well as her artistic successes.

Minnie Saltzman-Stevens, who is now singing leading soprano roles at the Brussels Opera, seems to be entering upon a triumphant career. Mrs. Saltzman-Stevens was born in Bloomington, Ill., and before coming to Europe she was secretary of a business house in Chicago. When Jean de Resake first gave her a hearing in Paris the great master exclaimed: "You haven't the least idea how to sing; you do everything wrong."

"I know it," she replied calmly. "That is why I have come to you."

"Remain with me, do just as I tell you and work and you will have a career the like of which the world has never known," said de Resake.

Mrs. Saltzman-Stevens has been singing in grand opera less than two years, but she is in great demand. Her specialty is Wagnerian roles. Some of her principal triumphs have been at Lisbon and Covent Garden, London.

Emma Lucy Gates, of Salt Lake City, has secured an extended engagement at the Royal Opera, Berlin, and the German critics, overlooking for once a singer's American origin, are generous in praise of her work. She intends to go home for a brief visit late in the summer.

Thomas E. Giles, another Salt Laker, who has been studying piano in Germany and Austria the last six years and has made several successful appearances, has just joined his teacher, Godowski, at Interlaken, for the rest of the summer. Giles moved with Godowski from Berlin to Vienna some time ago. He will come to Paris in the Fall to be with Harold Bauer and expects to return to America next Spring to remain permanently.

Mildred Kearney, daughter of the late Dennis Kearney, of San Francisco, has

returned to London from Russia, where she has been singing for a year and a half. She will pass the summer in England and then go to the United States for a short visit. She has a ten-year contract in Russia. Probably no other music hall artiste has such a long one.

Hans, le Joser de Flute, will be taken off the boards at the Apollo Theatre, Paris, in a few days, but will resume its prosperous run at the reopening in September. Jean Perier, who has scored one of his most brilliant triumphs in this exquisite work by Louis Ganne, will be unable to take the part of Hans again, as he has been engaged for next season at the Opera Comique. M. Franck, of the Apollo, is yet to announce his successor, but he says he is negotiating with a great actor.

Vanara, formerly the ballet master and leading dancer of the Paris Opera, has lost his suit against Messager and Broussan, the directors, in which he sought to collect arrears of salary and damages for alleged breach of contract. Vanara was engaged by the late manager, Gailhard, in 1890, at a salary of \$800, which was doubled when he was appointed master of the ballet. When Messager and Broussan became managers of the Opera he was dismissed.

Vanara claimed that by the terms of his contract his engagement did not terminate till this year, but the court decided that the contract was binding only during Gailhard's term of office.

Madame Balthy is winning fresh honors by her remarkable work in Michel Carré's new revue, *Halley*. Bonne, at the Théâtre Michel. The piece is clever, but the French press is almost unanimous in saying that its success is largely due to Madame Balthy's singing and acting.

The Hebbel Theatre, one of the best in Berlin, has accepted for immediate production Stephen Ivor Szinnyey's German version of the American farce, *My Friend from India*. Mr. Szinnyey, while in Berlin recently, secured the American rights to two successful plays for an early Fall production in New York.

The aged Emperor Francis Joseph, of Austria-Hungary, is the patron saint of grand opera in Europe. Though his Imperial Opera and Theatre in Vienna, both showed big deficits this year, as usual, he steadfastly refuses to make changes which would place the two houses on a paying basis or increase the admission charges. A good seat may be obtained at the Opera for forty cents and any college or university student in the city, whatever his nationality or his course of study, may always secure his seat at half the regular price. Thus the best in music and the drama which the country affords is within the reach of almost the poorest Austrian. The study of music is no longer a luxury in Francis Joseph's realm. It is now given as prominent a place in the curriculum of all the schools as grammar and arithmetic.

SHELL.

AN OPERA TRUST?

Another hot weather fancy has been set floating, to the effect that all the great opera houses have agreed to an *entente cordiale* for the purpose of limiting the salaries of operatic stars. The Metropolitan, La Scala, London, Paris and Beecham opera companies are mentioned as charter members of the trust. Gatti-Casazza ridicules the report for its manifest absurdity. The director of La Scala at Milan, however, intimated that the syndicate is an accomplished fact.

ADLER-NATHANSON-GORDIN.

Jacob P. Adler objects in vain to the use of Gordin's plays by Charles H. Nathanson. Representing Gordin as the foremost Jewish playwright and himself as the foremost Jewish actor, Adler asked the Supreme Court to forbid Nathanson's "inferior" productions. The court refuses the injunction.

THE VAGABONDS.

H. B. Harris has announced that Hedwig Reicher's new play for next season, in which she will be seen at the close of her tour in *On the Eve*, will be called *The Vagabonds*, and is by Ramsay Morris.

THE VAUDEVILLE FIELD

THE MID-SUMMER SEES FIVE VAUDEVILLE HOUSES STILL OPEN.

The American Music Hall, Hammerstein's, the Fifth Avenue, and the Three Beach Halls *Whistland the Heat—Gussy Holl the One Novelty*.

Vaudeville has now assumed its regular summer aspect. The houses uptown have all closed and only three houses in Manhattan now furnish the variety entertainment for vaudeville lovers. The bills are all so excellent that patronage has improved rather than diminished.

At the Columbia the last week of The College Girls introduced Troja, the comedienne. The Great Behman Show, with a large company and many vaudeville acts, opened at this burlesque house yesterday.

Eva Tanguay in her long repertoire of Tanguay songs headed the bill at the New Brighton last week. The other members of the first-rate bill included Frank Tinney, Beatrice Ingram and company, Kelly and Kent, Great Golden Troupe, Gasch Sisters, Three Donalds, and Moffet and Clare. The other music hall at Brighton Beach offered The Leading Lady, Potts Brothers and company, Bowman Brothers, Five Musical Avolos, Tom Smith, Julia Frary and Minnie Amato.

Hammerstein's continues to feature Mlle. Polaire, but have changed their other acts which had run for three weeks or more. At the Country Club, The Six Musical Cuttya, a burlesque of Polaire, the Seldoms, Frasini, Dundem Cycle Family, Du Haven and Sydney, and the Donegan Sisters offered the remainder of the bill last week.

Gussy Holl, the German imitator, was the one big novelty in vaudeville last week. Although The Barnyard Romeo continued the big feature at the American Music Hall, Miss Holl received her share of attention. She had come to this country, so the press agents said, to look for her lost brother. She had been here but a few weeks when she was included in Eddie Foy's new review, *Up and Down Broadway*, which opened in Boston. For some reason or other Miss Holl appeared in only one performance in *Up and Down Broadway*. The story was circulated that Miss Holl had been restrained by an injunction granted to William Morris, Inc., from appearing under other management. Hence Miss Holl is at the American Music Hall. *Paris by Night*, which earlier in the season was seen in New York, was another offering at the American. Vaudeville has been surfeited with so-called Parisian offerings since Ma Gossé found so much favor. Sad to relate the later Parisian "sensations" have not proved very startling. Conway and Leland, the Posing Beauties and several other sketches completed the American bill.

At the Fifth Avenue Mrs. Eva Fay in her familiar feats of mysticism headlined an excellent bill. Harry Breen, who calls himself the male Eva Tanguay, made a decided hit with his conglomeration of nonsense. Mr. Breen has Miss Tanguay's nervous manners, but otherwise will not give her much of a run for popularity. Lisle Leigh, the well-known traveling stock star, and her company offered a very dramatic sketch, modeled a great deal on the idea of Madame X. Katherine Hayes and Sabel Johnson, the tons of avordupois and still greater weight of fun, improved on acquaintance. These two women are decidedly popular entertainers. McDevitt and Kelly in a dancing and singing skit came first on the bill. These young men are much better dancers than singers and should realize that fact. La Veen-Cross and company were also on the bill.

All the houses made special announcement that the reports of the Jeffries-Johnson fight would be made in the theatres on July 4. The promise was kept. In a surprisingly short time after the fight William Morris announced pictures of the contest. Mr. Morris found that they were fakes and discontinued them. The story is told in the Moving Picture Department.

The bill this week at Keith and Proctor's Fifth Avenue Theatre calls for a second week of Mrs. Eva Fay; Jack Wilson, assisted by Ada Lane and Frank Batie, in travesties of everything on the programme; Charles Gill and Players, in a bit of drama; The Devil, the Servant and the Man; Harry Fox and the Millers, and the Millers, in a singing, dancing and conversational novelty; Una Clayton and company, in her one-act comedy, *His Local Color*; the Three Du Ball Brothers, dancers, and Mr. and Mrs. Stuart Darrow, expert shadowgraphers.

Brighton Beach Music Hall this week

offers At the Waldorf, a musical comedy in tabloid form. A cast of two dozen players is required in its presentation. The locale is in the lobby of the big New York hotel of the same name, and the persons are guests, attachés and loafers around the caravansary. Special scenery is used and the costume is elaborate. Heading the cast is Monti Brooke, Belle Blanche, Charles and Fannie Van in *The Stage Hand*, the Victoria Quartette, Mallia Brothers, Campbell and Yates, and Lee Brothers and Allen are the other members of an excellent bill.

The New Brighton offers Master Gabriel in the new one-act comedy, *Little Tommy Tucker*. The Charles Ahearn Troupe, Connolly and Webb, Brice and King, Bothwell Brown, the Musical Hodges, Lynch and Zeller, Josie O'Meers, and the Eight Geisha Girls are also on the bill.

The American Music Hall and Hammerstein's continue their respective featured act. Surrounding The Barnyard Romeo, which the courts have decided must not be called *Chantclair*, are James J. Corbett in a description of the fight illustrated by motion pictures; Trixie Frigana, Charlie Case, Konay's Poodles, Gussy Holl and Stella Mayhew.

At Hammerstein's Mlle. Polaire shares headline honors with Jack Johnson fresh from his victory at Reno.

The fight at Reno was a blessing for vaudeville managers who were at sea for novelties. With motion pictures of the fight, which are now undergoing investigation for their authenticity and are causing much discussion particularly among the ministerial fraternity in regard to their evil effect, and with two of the big figures, Corbett and Johnson, direct from Reno, the vaudeville situation for this first *Mid-Summer* week is saved.

COLLEGE DAYS.

Henry Gardner has been engaged by Charles Lovenberg to head a big vaudeville act called *College Days*. Mr. Gardner has been prominent in vaudeville both as a single entertainer and as an associate of Minnie Allen. He has also played prominent parts in musical comedies. *College Days* will have twenty-six boys and two girls and will be full of the real college atmosphere.

Albert S. Lloyd has also been engaged to play in *College Days*. Mr. Lloyd has been with Elsie Janis for the past two seasons and will play a part along similar lines that he played in the *Fair Ed*.

DELLA CLARKE'S SUCCESS.

Judging from all reports, one of the most phenomenal successes of the season has been achieved by Della Clarke in her own creation, *The White Squaw*, which served to introduce a comparatively new author and a new star. This play has enjoyed forty-seven weeks in the best theatres, and is now playing on the Pacific Coast, with no thought of closing. What the press has to say regarding this unusual offering will be found on the last page of this number of *The Mirror*. In speaking of her success, Miss Clarke had this to say: "Work, my dear fellow: that is what did it, and I am still working."

UNIQUE DEFENSE.

The Philadelphia Court of Common Pleas dismissed the suit of Giovanni Zenatello, the Italian tenor, to recover \$34,085 from Oscar Hammerstein for alleged breach of contract. In the contract Hammerstein agreed to pay Zenatello \$1,300 for each appearance in opera or Sunday concert. Owing to a rupture between the two, Hammerstein failed to assign Zenatello to any performance after last December. Hammerstein contended in court that the clause providing for Sunday concerts, being a violation of New York laws, invalidated the entire contract. The court refused judgment for lack of evidence.

HOSTILITY TO DER KOBOLD.

At Knoll's Theatre in Berlin Siegfried Wagner's opera, *Der Kobold*, met at its first performance on July 6 almost the same reception that greeted Hartley and Nevin's *Pola* a short time ago. According to report, hostile critics expressed their dissatisfaction in no uncertain tone of voice during the performance. One man was even ejected from the theatre.

HAMMERSTEIN IN LONDON.

London is incredulous. The journalists are not treating seriously Oscar Hammerstein's avowed intention of building an opera house in London, because they say the city cannot support a third opera. Hammerstein has not yet published details of his plan.

AROUND VARIOUS CIRCUITS.

Foreign Attractions for the South—The Aarons' List Expanding—Burt Adds New Theatres.

Aarons' American Offices

In addition to the Harry Sommers Circuit which was recently added to the Aarons' list of theatres, arrangements were recently completed whereby the Edward L. Moore Ohio and Pennsylvania Circuits of houses are booked from Aarons' office.

The following towns and houses in New Brunswick and Nova Scotia have been added to the Aarons' list. In Nova Scotia: Amherst, Opera House; Glace Bay, Kings Theatre; Halifax, Academy of Music; North Glasgow, Curriers Theatre; Sydney, Lyceum Theatre; Sydney Mines, Opera House; Truro, D. J. T. A. Hall; Yarmouth, Royal Opera House. In New Brunswick: Campbellton, Opera House; Chatham, New Theatre; Fredericton, City Opera House; Moncton, Grand Opera House; St. John, Opera House; Woodstock, Opera House.

American Theatrical Exchange.

One of the most important bookings are the Russian dancers with an orchestra of forty people from the Metropolitan Opera House. A tour will be arranged through the Southern cities starting early in Dec.

Another foreign company of importance which will be booked by the office is the French Opera Company from the French Opera House. This company carries a large orchestra, coming direct from Paris to New Orleans, La., where it will open a tour of ten weeks in Feb., returning to France about April 15.

Bohern-Marlowe in their Shakespearean repertoire will tour Texas and Oklahoma, the bookings having been arranged through this office.

Vogel Minstrels, also Colburn Minstrels are recent bookings for this office.

The new Kempner Theatre at Little Rock, Ark., will open early in Sept.

Charles A. Burt Southern Theatre Circuit (Inc.)

H. B. Anderson has assumed the management of the Dublin, Ga., Opera House, and announces that the house will be remodeled by the opening of the season.

J. G. Tilton, manager New Grand Theatre, Marlinton, W. Va., advises that his new theatre will be ready for the commencement of the regular season in the middle of October; seating capacity, 2000. When completed, it will be one of the best and prettiest theatres in the State, and absolutely fireproof.

C. M. Davis, manager Eatonton Opera House, Eatonton, Ga., has placed his theatre on this circuit and is delighted with the prospects for securing a big number of first-class attractions for next year.

J. H. Bell, manager of the Bell Opera House at Edenton, N. C., and the Opera House at Elizabeth City, N. C., has placed the booking of his theatres on this circuit.

KANSAS CITY.

Howe's Pictures to Be Continued at the Shubert—Preparation for Elks' Convocation.

The Lyman H. Howe travel pictures continue at the Shubert the week of July 2-9, being up to the usual high standard, both as to the pictures shown and attendance. Thrilling motor boat races, logging scenes in Canada and views from England, France and Australia, found ready favor. The pictures are to be continued for several weeks.

Vaudeville at the Empress, Gayety and Globe is still the only attraction at the downtown theatres. In spite of the heat business is good, and the Summer season, the first ever tried here, promises to be most successful.

Announcement is made that Kansas City will soon have another new theatre. Twelfth and Locust streets is named as the site, and the owner, Louis Oppenstein, states that he has in mind a playhouse that will do credit to the city.

Marguerite Gauntier Liggett, still another local product, has recently signed a three-year contract to sing in opera at the Elberfeld-Barmen, in Rhine Province, Russia.

Kansas City expects to send a record-breaking delegation to the Grand Lodge meeting of Elks to be held in Detroit 12-17. Big preparations are being made and a special train of eleven cars has been engaged.

Two extra performances of *A Midsummer Night's Dream* were given at the Auditorium 8, making an eight-day engagement of the affair. The performance, which was quite an event among local aspirants to the stage, was reviewed in my last week's letter.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

Leslie Kenyon Earned Much Applause—Summary Stock for Murat's Patrons.

A thoroughly enjoyable performance of *Sherlock Holmes* and one that held the interested attention of good houses throughout the week was given by the All Star Stock co. 4-9 at the Murat. As in several recent productions, Leslie Kenyon again carried all before him by his masterly portrayal of Professor Moriarity, and was rewarded by rounds of applause. Olive Temple was again seen to splendid advantage, handing the role of Madge Larabee in admirable fashion. Lillian Sinnott made an appealing, convincing Alice Faulkner. Bernard Fairfax, who heretofore has lacked opportunity, made the small part of Sid Prince stand out prominently by the excellent style in which he acted the part. W. H. Sams as James Larabee, Harry S. Northrup as Dr. Watson, John C. Davidson as Billy, Harry Mainhall as Fornam, and Craig Randall as the French maid were all good.

The All Star Stock co. broke all previous records of the house at their open matinee on Decoration Day, and at the special matinee the Fourth, drew a larger house by 200, being within eighty-three of the capacity of the house, which is 2,000.

This week's performance of *Sherlock Holmes* ended the season of the All Star Stock co. at the Murat, under the management of Barney J. Reilly. The season opened Decoration Day with every indication of a successful season to follow, an excellent co., splendid press notices and large houses, but for some reason, perhaps the heat or the selection of plays that have been seen here frequently, or perhaps both, the attendance has dropped off the past two weeks, and last week it was announced that week four would be the farewell one. A surprise was in store for the public when a further announcement was made 4 that the present co., with the exception of the leading woman, Selene Johnson, who returned to New York after her last appearance in *Sowing the Wind* last week, would continue their season during the Summer under the new name of the Murat Players, putting on *The Blue Mouse* week II. Harry W. Bell, assistant manager of the house during the regular season, will be manager of the new co. Mr. Bell said he felt there was still an opening for the co. here, and with bright up-to-date plays he hoped for further success. The theatregoers who have patronized and praised the co. all join in their good wishes. Manager Bell is negotiating with several well-known actresses for leading woman, but as yet no one has been selected for the place. A new stage manager will take the place of Thomas McGrane, who leaves this week. Lillian Sinnott, ingenue of the co., will play the title-role in *The Blue Mouse*.

The newsboys of the city have been well looked after the past week. Night, June 28, the Indianapolis Star newsboys and carriers were guests of Manager Ziegler at the Hippodrome, and last Friday night, 1, fifteen hundred Indianapolis News carriers and newsboys enjoyed the same privilege. The following night, 2, fifty members of the Indianapolis News Newsboys' Band, in uniform, attended the Innes Band concert in the garden of the German House, as guests of Bandmaster Innes.

Anderson and Ziegler opened the Park afternoon 4 with motion pictures and songs, with five cents as the price of admission. The films will be changed every two days. The Arvine-Benton Stock co. closed a successful thirteen weeks' engagement at this house 2.

Saturday night, 2, ended three successful weeks of the Hippodrome at the Washington ball park, under the local management of Shafer Ziegler. Mr. Ziegler said that the Hippodrome has been a success, but owing to inability to obtain sufficient high-class attractions for the rest of the season it closed, to be reopened early next season as a permanent feature of the city's amusement places.

Louise Dunbar, the popular leading woman of the Arvine-Benton Stock co., which closed at the Park 2, will remain in the city for ten days, and with her mother, Mrs. Dunbar, will then go to Fort Wayne, Ind., and later to Chicago. Early in August Miss Dunbar and her mother will be guests of George Arvine, and wife at their home in Port Jefferson, L. I.

Thomas Chatterton, who established himself firmly in the hearts of theatre-goers by his always good and conscientious work as second man of the Arvine-Benton Stock co., has signed with the Alcazar Stock of San Francisco, opening there in August. PEARL KIRKWOOD.

LOS ANGELES.

Becky Sharp at the Mason and Samson at the Majestic—Other Bills.

The all absorbing attraction and topic week of June 27 was Mrs. Fiske and her great production of *Becky Sharp* at the Mason Opera House. Unquestionably it was an enjoyable and profitable week. What can one say of Mrs. Fiske more, than that her creations are most impressively real portraits of characters? Mrs. Fiske is truly great in her art; her *Becky Sharp* was wonderfully delightful and her *Lona Hessel* in *The Pillars of Society* luminously brilliant. Hardly less impressive were the character studies of Holbrook Blinn. *Becky Sharp* is filled with character studies, and among the highly successful were those depicted by Wilfred Buckland in the role of Pitt Crawley, Florine Arnold as Miss Crawley and Mable Read as Briggs; Rawdon Crawley in the hands of Henry Stephenson was a winning role and Alice John looked every bit the susceptible Amelia Sedley. The co. is carefully selected even to the most minor roles, and as usual with all Fiske productions the scenes and equipment are decidedly elaborate and the stage pictures minutely drawn. Great praise was accorded to Mrs. Fiske and her support in Ibsen's *Pillars of Society*, which was given at the matinee on Wednesday. Decidedly noticeable was the intellectual and cultured nature of the large audiences at all performances. We anxiously await Mrs. Fiske's return next season.

At the Majestic June 26-2 James K. Hackett has been playing a drama in four acts by Bernstein called *Samson*, it is of French flavor and scene, somewhat along the lines of *The Pit* as it were. Mr. Hackett gave a strong characterization of the role of Brachard and John Burton was cast as the old and easy Marquis, which role suited him exactly; Arthur Hoops won praise for his clever Le Goyain, the society favorite, and the maid, Clothilde, was delightfully handled by Maud Hanaford; Beatrice Beckley looked and acted Anne-Marie the wife of Brachard. This ends Mr. Hackett's short season which has been so successful from every standpoint and it is to be hoped that he will not remain away for another thirteen-year stretch. Au revoir, Mr. Hackett.

Virginia Harned and her leading man Wm. Courtenay will arrive this week to begin rehearsals for the Harned season at the Majestic, which begins Sunday 10.

Going Some is in its second week at the Belasco and from all appearances seems to be making a big hit. The Wolf is advertised commencing 4.

Richard Bennett opened at the Burbank June 26 in *Pierre of The Plains*, and has received a tremendous ovation each and every night. The regular Burbank co. together with Harry Mestayer has given Mr. Bennett excellent support. The house has been sold out for every performance so far, so undoubtedly the piece will run for a second week.

Harry Mestayer closes his six years with the Burbank Stock co. 2, and leaves for the East to join the Cohan-Harris co. Mr. Mestayer has been a very popular idol in this city both on and off the stage and his withdrawal from the local realm of things theatrical will be keenly felt.

DON W. CARLTON.

PROVIDENCE.

Juliet Shelby Among the New-comers at Keith's—Rumor of New Morris Houses.

The Little Princess was the current offering at Keith's, July 4-9. The cast was greatly augmented by the addition of a number of talented children, and their work throughout went a long way toward a delightful presentation of this wholesome little fairy story. Miss Scott has the leading role, and with it carries a winsome and charming character. Juliet Shelby is perhaps the most prominent of the new-comers, and with Miss Smythe and Miss Ashley contribute an important portion of the fairy picture. Miss Reimer also gave an excellent performance. My Wife's Husband, 11-16.

Man's Enemy was warmly received at the Empire July 4-9 by most enthusiastic audiences. Numerous opportunities are offered challenging the talents of the various members of the cast, and all rise to a degree of entire satisfaction. This is particularly true with Raymond L. Bond, who contributes an excellent bit of acting. Special performances were given Wednesday matinees and evenings for the benefit of Business Manager Sol Braunig and Treasurer Sam Kaufman.

William Morris of New York and his manager, Ed. Bloom, arrived in town very quietly during the first part of the week and looked over the city for a site for two new theatres. The plan is to

REISENWEBER'S

Fireproof Apartment Hotel
COLUMBUS CIRCLE, 58th ST.

Headquarters for Theatrical People

Handsome Furnished Apartments of One and Two Rooms and
OVERLOOKING CENTRAL PARK
Room and bath, by week, \$15; two rooms
and bath, by week, \$18 to \$25; by
the month, \$80 to \$100.

RESTAURANT A LA CARTE
Club Breakfast. Table d'Hôte Lunch and
Dinner. Meals Served to Rooms.

devote one to vaudeville in opposition to the United Booking Offices, which includes Keith's, and the other to oppose the Providence Opera House booking the Shubert attractions. Various places were visited, and it is believed that Mr. Morris and Mr. Bloom left the city with a 60-day option on two very favorable locations. There is also a strong opinion that a Morris music hall will be opened in Providence before the middle of October.

H. F. HYLAND.

DETROIT.
Nellie Brewster at the Temple—Special Attractions Planned for Elks' Week.

At the Temple, July 4-9, Gus Edwards' Night Birds with a company of twelve headed by Nellie Brewster proved to be the stellar attraction. Others contributing to a well balanced bill were Covington and Wilber, John H. Hassard, Nettie, Kaufman Brothers, McIroos and Kennedy, Stuart and Keeley and Sammy Watson's circus.

Manager Moore, of the Temple, has planned an unusually attractive bill for the grand Elks' week, 11-17, headed by the Old Soldier Fiddlers, four veterans of the Civil War, who play old campfire tunes. A timely note is struck by having Gus Williams on the bill. Mr. Williams is said to be the oldest living Elk and is the founder of Boston P. O. E. No. 10. Willy Pantzer and his company will appear on the same bill in an acro-antimimic sketch, entitled *The Limit*. Others on the special bill include the Millman Trio, the Big City Quartette, Jarrow, Doherty Sisters and Jeter and Rogers.

Vaughn Glaser is closing a successful engagement at the Lyceum with Rupert Hughes' stirring play, *The Man Between*, which New Yorkers remember as *The Bridge*.

Miles' dainty theatre is building up a clientele of its own and giving three performances daily.

The Twentieth Century Girls contributed individually and collectively to a spirited performance at the Avenue Theatre 3-9. Next week, Zallah.

Manager Ward, of the Gayety, has booked the Bachelor Club Burlesques as a special attraction during Elks' week, and a big week is anticipated.

ELTF A. MARONI.

TOPEKA.

North Brothers' Close a Prosperous Season—Personal Mention—Vacation Plans.

North Brothers' Stock co. presented *The Man From the West* June 27-2, at the Grand to very satisfactory business. The Golden Ranch Round-Up follows 4-9.

The North Brothers' Stock co. will close their season 9, to re-open at the Majestic August 29, with *The Man On the Box*. Manager C. C. North states the season's business has been very satisfactory.

Mr. North will go to Oklahoma City to remain with his Oklahoma co. until the opening of the Majestic.

Genevieve Russell closed 2, and will go to Oklahoma City to appear in a special production of *Naphe G.* She will later go to Chicago, and will visit New York, returning for the Fall season. Ruth Robinson, who has done excellent work, alternating with Miss Russell in the leads, will be back next season, as will Clare Lamar, director Robert Blaylock, Roy Hilliard and Albert and Edward Ferguson. Blaylock and Hilliard will spend the Summer in Des Moines. Several new people will be engaged before the opening of the 1910-11 season.

G. D. HOON.

Facial "Make-up"
Irritates Your Eyes. Makes them Dull, Red and Weak. For Reliable Relief Try Murine Eye Remedy. You Will Like Murine.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

An anonymous writer in *The Film Index* reports that a party of motion picture men fell to discussing the film reviewer of *THE MIRROR* the other day, somebody evidently having a grievance. Neither *THE MIRROR* nor the reviewer is mentioned by name, but the coat, though a bad fit, can be put on, so here goes. According to the anonymous writer the picture men referred to accuse *THE MIRROR* film critic of having a grudge against New Jersey. "It is the failing of the critic in question," says the writer, "when there is nothing in the picture itself deserving of condemnation or of damnation by faint praise, to say: 'We recognize the familiar Jersey scenery.' " The *Film Index* writer then goes on to argue that "a train robber or an Indian desperado can be hunted as successfully in the Orange Mountains as in the Rockies," providing the "simulation" be good, or in other words providing the scenes chosen for backgrounds bear a reasonable resemblance to scenes where the events are alleged to have taken place. "To hold a picture up to scorn because of its Jersey affiliations is not criticism," concludes this critic of the critic, "neither is it worthy of the critic to thusly sneer at an otherwise satisfactory effort."

Wonder who it is that feels that his corns have been stepped upon? But no matter, whoever it is he can get no argument here on the proposition that if the scene alleged in the picture story be properly "simulated" it makes no difference where the photograph be taken. New Jersey is just as good a State as any other in which to make motion pictures, always providing the appropriate scenery and atmosphere be found to fit the story. Therefore, hurrah for New Jersey! Likewise hurrah for every other State in the American Union. But hurrah for New Jersey in particular because its peculiarities are distinctive. There are many special things to the credit or discredit of New Jersey—some of them good and some of them bad, but all of them distinctive. There are Jersey "skeeters," referred to by the *Film Index* writer, which are said to be the worst on earth; there is Jersey justice which used to be called the surest and swiftest in the whole broad land, and there is "Jersey lightning" which is good or bad according to one's individual view. So many exceptional things, therefore, have come from New Jersey that we on this side of the river without having any particular grudge against the State have come to use the word Jersey as meaning something distinctive. Possibly we have abused the privilege, but that is another story.

In the matter of motion pictures, in which the *Index* writer claims New Jersey leads the world, it has been unfortunate that nine-tenths of them have been photographed over practically the same ground—not often the Orange Mountains as he mentions, but the familiar Palisades and the country round about, so that the peculiarities of the landscape are recognizable by picture spectators the world over. When *THE MIRROR* reviewer has seen these backgrounds peopled with cowboys or Mexicans or some other inconsistent class of characters he has referred to them as Jersey scenery. From this he has come to apply the term sometimes in a general way to obvious Eastern scenery when used in picturing a story requiring scenery of another sort, but never when in his best judgment he considered that the scenes even measurably "simulated" the backgrounds intended. Correct "simulation" has been his one guide. If his judgment has been bad that is again another story.

It is quite natural in the continued discussion of a subject, such as the criticism of motion pictures that a writer should coin new terms to indicate certain things that might otherwise require a number of words to explain. The *Index* writer has unconsciously invented or adopted a number of expressions of this class and Jersey scenery is one of them, the word Jersey, as shown above having a special distinctive significance of its own. Therefore when the

complaining film maker sees these words in the review of one of his films purporting to tell a story alleged to be located in some remote part of the country or world, he may consider that in the reviewer's opinion the maker has failed to "simulate" the desired scene. Nor will the reviewer go half that the scene be so designated as really located in New Jersey. It will be enough that it looks like New Jersey when it ought to look like some other part of the world. This may be bad literary practice, but is it criticism that is "unworthy of the critic?" Hardly, although it may seem a bit unfair to New Jersey, whose complaint should be against the picture makers who have made so many films in familiar Jersey scenes that the word has become a by-word. And this leads to the thought: If, as our friend of the *Index* alleges, "it is a matter of statistics that New Jersey raises a larger crop of pictures to the acre per annum than any other State in the Union or any country in the world, for that matter," is it not about time the picture makers commenced breaking new soil? Isn't New Jersey about worked out, or at least that part of it which they have been cultivating?

One word more in a general way regarding the tone of the *Film Index* complaint. The *Mirror* reviewer cannot logically object to criticisms of his views. He is not infallible and is probably as liable to err as are the most of the people he criticizes. And yet his work, which has been conscientiously undertaken and carried out, has failed in one of its most important features if it has given the impression to anybody that his disposition is to "sneer" at the productions of any film makers. He has tried to make his reviews kindly in tone, praising all that he feels it possible to praise, and criticizing only for the purpose of aiding as best he may in the advancement of picture quality. Perhaps he has praised too generally—at least he is accused of "damning by faint praise," which may be another way of saying that he has praised faintly rather than criticize harshly. But whatever his defects may be, and they are doubtless many, he must earnestly deny any intention to "sneer." Picture makers offer their work for public approval, thereby inviting criticism, and when they fall into error they should not feel too badly when the error is pointed out or even when they are accused of errors which they do not think they have committed, providing the accusation has been made in good faith and from helpful motives.

The Bioscope, an excellent English publication devoted to motion pictures makes the suggestion that the film producers of the world, regardless of their trade affiliations would do the wise thing by adopting universal release dates for all their pictures. That is to say, each subject should be released on a given date throughout the world. To adopt such a policy would require the manufacturers to prepare their releases much longer in advance than is now necessary, and would make it impossible to adjust releases on short notice to meet local conditions, but there are many obvious advantages in the plan proposed, nevertheless. It would checkmate the duper and would be an effectual guard against stray copies of new subjects getting into circulation in certain countries ahead of the dates for the release in those countries. A case in point was recently noted in *THE MIRROR* when a part of Gaumont's *Esther* was exhibited in an independent American house a full week ahead of its regular release by Gaumont's licensed American agent. The plan might be a financial hardship to new and impecunious manufacturers, but on the other hand this class has no foreign trade to speak of.

Recently *THE MIRROR* in this department contained a communication in which a reader asked the name of a certain picture player whose work he had noted in certain Biograph productions, among them *Love Among the Roses* and *The Unchanging Sea*. In reply to this communication *The Spectator* stated that the Biograph company does not make public the names of its players, holding that no good can come from it. Now

NO FIGHT FILM FOR VICTORIA AND MORRIS.

PATENTS COMPANY ISSUES SPECIAL ORDER TO COVER THEIR CASES.

They Have Been Using Independent Films to Close Their Vaudeville Shows—Hammerstein Said to Be Negotiating for Reinforcement as Licensed House—May Get Back by Payment of Heavy Fine.

An interesting aftermath of the Reno scrap is the intimation sent out by the Motion Picture Patents Company that Hammerstein's Victoria, the William Morris vaudeville houses, and any other houses now using independent film service, will be unable to secure the big film under any conditions which they can be reasonably expected to meet, unless possibly by the payment of an exorbitant fine.

The intimation is contained in a Patents Company bulletin addressed to the licensed exchanges. The names of Hammerstein or William Morris do not appear in the bulletin and, in fact, the entire purport of the notice is so cleverly hidden by involved legal phraseology that the average exchange man or exhibitor will be obliged to hire a lawyer, and a long-headed lawyer at that, to translate it into understandable English. But careful study of its language and knowledge of the circumstances make it possible to arrive correctly at its meaning, which is that the Victoria and the Morris houses and such other big vaudeville theatres as have adopted independent films cannot show the Johnson-Jeffries picture or any other licensed special film until after they have been reinstated for four weeks with regular licensed service.

The Morris houses had their licensed service cancelled and commenced using independent service several months ago as a result of showing an unlicensed picture at the American. The Victoria license was cancelled because Willie Hammerstein declared his determination to exhibit the Nelson-Wolgast fight picture, an independent production. At that time Mr. Hammerstein was notified that he would lose his license if he exhibited the Nelson-Wolgast picture, and he is credited with having declared that he didn't care—he could get reinstated, he said, at any time he desired by paying a small fine. Recently, it is said, he has been making overtures for reinstatement, having in

comes a letter from a new independent company which is so amusingly and obviously an attempt to secure free advertising (rates on application) that it is reproduced here minus the name of the company and the player:

To The Spectator:

Sir.—We do not hold with others that no good can come with the policy of publishing the names of players in motion pictures.

In answer to the letter of "Subscriber" in your column of July 2, we are glad to inform him that — is the man. — is the gardener in *Love Among the Roses*.

— is the hero of *The Unchanging Sea*, with his "splendid work and attractive personality," has recently disappeared. It is true, but will shortly reappear, more splendid and attractive than ever, as leading man of the — films.

Yours faithfully, —

This incident affords a pretty good illustration of the reason why the Biograph company objects to starring its players. The company holds as *The Spectator* understands it, that it is the personality of particular players that makes for success in picture production, and this without desiring to detract from the good work of the people who have appeared in Biograph films. The essential elements of successful film production are, the Biograph is believed to argue, first the story, second the direction and third competent people as a class and not as individuals. These views are not far different from those advanced by *The Spectator* in discussing motion picture producing, and they are certainly well borne out by the Biograph company's experience. We have seen the personnel of its stock company changed from time to time until now scarcely one of the original faces is ever seen in its films and yet the Biograph standard continues steadily to advance.

mind the fight pictures which he has always heretofore made it a point of exhibiting at whatever cost.

The Patents Company bulletin, which translated and deciphered conveys the announcement referred to above, reads as follows:

Exchange Bulletin—No. 24.

MOTION PICTURE PATENTS COMPANY,

50 FIFTH AVENUE,

New York City, July 2, 1910.
Exchanges are notified not to supply, without the consent of this company, any special motion pictures, including pictures of sparring exhibitions, prize fights and wrestling matches, for use in any place of exhibition on any date less than four weeks subsequent to any date on which unlicensed motion pictures were shown in such place of exhibition.

All contracts with exhibitors for the supply of special motion pictures must be made subject to immediate cancellation if unlicensed motion pictures are exhibited in the proposed place of exhibition after the date of the execution of the contract.

MOTION PICTURE PATENTS COMPANY.

Fake Pictures at America.

Saturday an attempt was made at the William Morris American Roof to palm off a fake reel of pictures as the genuine article, but the crowd in attendance detected the imposture before the end of the first round, and in response to hoots and jeers the management stopped the exhibition and announced the withdrawal of the pictures, which had been advertised widely as the first film of the great scrap to be exhibited in New York. Mr. Morris is reported as declaring that he will sue the company that worked off the fake on him, alleging that the company, the Empire Film Exchange, represented to him that the pictures were genuine and that it had eight cameras at the ringside. According to those who saw the fake it was a sad attempt to hoodwink the public, the spectators appearing in the film being mostly boys and the two fighters bearing little resemblance to Johnson or Jeffries.

GAUMONT MACHINES NOT LICENSED.

The following exhibitors' bulletin issued by the Motion Picture Patents Company explains itself:

"July 2, 1910.

"Exhibitors are notified that motion pictures and motion picture projecting machines manufactured or supplied by the Gaumont Company of New York after June 20, 1910, are not licensed by this company and must not be used by exhibitors licensed by this company.

"Motion pictures made by the Societe des Etablissements Gaumont of Paris, France, and imported and supplied by George Kleine of Chicago, are licensed and may be used by licensed exhibitors.

"MOTION PICTURE PATENTS COMPANY."

Players with little or no reputation and others with big reputations have appeared in Biograph pictures, some of them becoming favorites, but none of them individually essential to the advancement of Biograph reputation. Why then, it is asked, should a player who has been made, we might say, by the Biograph, seek to use for the benefit of another company that reputation which belongs mostly to the Biograph and not to him? It must be confessed that there appears to be considerable sense in this view of the matter.

Just how far an ex-employee may honorably go in coupling his name with that of his former employer or with the work of the former employer is a question in motion picture affairs that offers some complications. An author of a book may advertise himself as being the author of previous books notwithstanding that the publishers are not the same, but an author is not an employee and even with his independent standing in this respect he would hardly be justified in using his former publisher's trade name in giving competitive publicity to himself. On the stage there appears to be less recognised restriction. Players almost universally advertise themselves as having appeared in this or that play or for this or that big manager, and yet here too it would seem there should be a limit. Motion pictures, however, are like literature in one respect and the stage in another. They partake of the character of both. The actor in a picture, unless purposely starred by his employer, occupies a position at present not well defined, and he will no doubt remain in this uncertain position until time has developed his recognized standing.

THE SPECTATOR.

BARRING THE FIGHT FILM?

Misconception of Press and Public Regarding Exhibition—Many Appear to Think That it Was Intended to Exhibit the Pictures in Regular Motion Picture Houses—The Film Will Only Go to Big Vaudeville, Burlesque and Combination Theatres at High Prices.

An amazing amount of misunderstanding exists in the public press and the public mind regarding the exhibition of the Johnson-Jeffries fight pictures. The impression appears to be widespread that it has been intended to show the film in five and ten cent motion picture houses. This understanding is entirely wrong.

There never was the remotest chance of the regular motion picture houses generally getting the fight film for three reasons, any one of which is conclusive.

First, the price is prohibitive. No five or ten cent house can afford to pay the rental price which is sure to prevail so long as the film remains in demand, unless the manager should raise his prices to a dollar or more, in which case his house would cease to be a regular motion picture theatre.

Second, no motion picture house manager with an ounce of brains wants the film at any price. It is not suited to the class of people to whom he caters, largely family attendance, and he would only offend the major portion of his patrons by exhibiting it, even if he should do so at a special performance. B. F. Keith has announced publicly the film will not appear in the Keith and Proctor houses. There was never any probability that it would.

Third, all pictures circulated among the regular licensed motion picture theatres throughout the country are first passed upon by the National Board of Censors in this city and there is no possibility that this board would sanction the film for exhibition in family theatres.

The fight film was intended to go and will go almost exclusively into the large vaudeville and burlesque houses and by means of traveling companies into large combination theatres where the particu-

lar public that wants to see it can pay high prices for the privilege. By no other means could the promoters get their money back and make a profit.

This is the logic of the situation without regard to hysterical crusades or official interference. The only isolated cases where the fight picture will get into picture houses will be as a special attraction at high prices, due to peculiar local conditions, such as small communities like mining towns, where there is no large theatre available.

In these circumstances it is nothing short of a joke to read in the daily papers all over the country reports of activity "on the part of police officials, Mayors and Governors urged on by well meaning opponents of prize fighting and pugilism, to prevent the showing of the fight film in motion picture theatres. In Washington, D. C., Major Sylvester, chief of police, became extremely busy, serving notice on a hundred or more five and ten cent houses that the fight picture would be barred. In St. Louis the Society for the Prevention of Cruelty to Children became active. In Boston, the officials of the United Society of Christian Endeavor started a nation-wide campaign, appealing to Governors, Mayors and public officials of all character to prohibit the exhibition on account, as they say, of "the harm that will be done by allowing children and women to view the re-production of the Jeffries-Johnson fight by moving pictures."

In San Francisco the Mayor issued an order prohibiting the film, declaring that "in the moving pictures every child who has a nickel would be able to see the degrading exhibition on canvas." In a similar manner many daily newspapers have been deluded. The Springfield, Mass., Union, for instance, declared: "See what enlightened public sentiment has done! We did it with our little hatchets."

in an editorial, refers distinctly to the motion picture houses. The *Boston Transcript* argues in the same vein. The *Washington Star* assumes the film "would be spread before thousands of juveniles." Instances such as these might be multiplied indefinitely, all based on the one mistaken idea that the fight film was intended for exhibition in regular motion picture theatres.

In a number of cities, however, the authorities have refused to be stampeded, or at least had refused up to this writing. Among them are Mayor Gaynor of New York and the authorities of Chicago, Philadelphia and Pittsburgh, but it is to be noted that even in their cases, no distinction appears to be drawn between the five and ten cent houses and the larger theatres to which the fight film is likely to be confined.

There is one class of prohibition against the film that is founded on good ground and is more than probable to prove effective, and that is the barring of the exhibition in cities and States where the negro population is very large. There would appear to be abundant reason for preventing the exhibition in the South and in fact it is doubtful if any amusement manager in the business would care to venture into that territory even if permitted by the authorities to do so.

One amusing feature of the situation is the fact that some few of the small fry picture house managers have actually believed themselves that they would have a chance at the fight film. One manager, the total capacity of whose house would not warrant him in running the film if he could get it for a month at the probable price of a single day, was very much worried over the possibility that the authorities would prevent him from exhibiting the picture. Poor man. He is perfectly safe from interference. The authorities will never get the chance to shut off the film in his house.

Another amusing circumstance that is likely to develop is the probable attitude which the "fight film abolitionists" will assume when it transpires that the regular motion picture houses will never show the fight pictures. As a quiet observer remarked, they will swell up with pride and declare: "See what enlightened public sentiment has done! We did it with our little hatchets."

How They Will Be Exhibited

As indicated above, the fight film will go to vaudeville, burlesque and big combination houses, and will be disposed of for exhibition by selling State and Territorial rights to the highest bidders. Bids are now being received by the J and J Company at 80 Fifth Avenue, New York City, the special corporation controlling the pictures. The first exhibitions will be July 18, simultaneously in all parts of the country. Percy Williams, it is said, will probably have the Greater New York rights and the pictures will appear in his vaudeville houses on the date named. No figures are given out as to the price he pays.

The J and J Company is a corporation consisting of the licensed manufacturers who make the film and the representatives or assignees of Messrs. Johnson, Jeffries, Rickard and Gleason. Sid Hester, the Western fight promoter, is interested prominently in the company, having with his partner, O'Dea, secured the Johnson end of the stock. William T. Rock, of the Vitagraph Company, is the active representative of the manufacturers.

The film, being strictly a licensed production, will not be let to any theatre that is using independent films, but it will not go out as a regular motion picture release like other films produced by the licensed manufacturers, the J and J Company being a distinctly separate concern.

Although all the licensed manufacturers are said to be financially interested in the J and J Company, only three of them, the Vitagraph, the Selig and the Essanay took active part in making the photographs. The Vitagraph crew arrived in New York Friday and work in selecting from the negative was at once commenced. There will probably be about four or five reels in the finished film, making with intermissions a two hour show.

THANHOUSER RELEASES.

The Thanhouser release for July 12 is called *The Lucky Shot*. It is said to be a drama of unusual interest.

The release for July 15 is *The Converted Deacon*, a story with a remarkably novel ending, if we are to believe the promises of the producers.

VITAGRAPH

"LIFE PORTRAYALS"



TWA HIELAND LADS.

FOR RELEASE TUESDAY, JULY 19

TWA HIELAND LADS

A Novel Comedy full of rich humor. A laughing hit. Two immensely funny characters in a series of funny situations. Approximate length, 988 ft.

FOR RELEASE FRIDAY, JULY 22

Davy Jones and Capt. Bragg

Third Davy Jones Farce. Funnier than either of its predecessors. A scream all the way through. Approximate length, 935 ft.

FOR RELEASE SATURDAY, JULY 23

HAKO'S SACRIFICE

Another Powerful Japanese Drama. A story of thrilling interest and magnificent scenic beauty. Approximate length, 995 ft.

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Reviews of Licensed Films

The Bad Man's Last Deed (Essanay, July 2).—This film has many excellent points. It is a comedy of the rough and ready kind and with a tragic ending. In a rude saloon on the Rocky slopes, the bad man forces a youth to drink socially at the point of a pistol. The bad man, who is animated by a sense of the humorous, next interrupts a dance at the boy's home, intimidates the dancers, and presently receives a wound in his right wrist. This wound is tended by the boy's sister, and thus begins the romance. Warned out of the State by the sheriff, the bad man crosses the boundary. The youth of the drinking and the dancing episode, on a cattle buying expedition, later comes to the community where the bad man now lives and proceeds to gamble away all his money. To retrieve his lost fortune, he stakes a jacket containing his sister's picture—and loses. The bad man, who has been an interested spectator, now espouses the boy's cause and carries the thoroughly demoralized youth back home. He is seen crossing the border, and after having turned his companion over to a grateful father and sister, he is shot by the sheriff. The acting of the chief character is particularly good in the comic scenes, and at other points is marked by sincerity. His makeup at times is too apparent. The wide sweep of mountain scenery and the sense of largeness that it gives are things that cannot be eliminated.

His Child's Captive (Lubin, July 4).—Wonderfully good acting marks this film drama. There is faithful endeavor to impart natural realism to all the action and it is successful for the most part, except for a moment where the story becomes a trifle weak. A rich banker with a wife and child receives a message from an actress with whom he had been formerly involved asking for a meeting. His inclination is to remain true to his family ties, but the actress forces herself into his office and attains her old ascendancy over him to such an extent that he is about to desert wife and child. He enters his home at night to leave a farewell note to his wife, when his

little boy enters the room in childish play. It is here that the action does not hold up in strength. The father hears the boy coming and imagines he is a burglar, a supposition that is not convincing. The presence of the boy serves to bring the father back to his senses and the desertion is prevented.

The Purgation (Biograph, July 4).—The moral regeneration of a young thief is the theme of this very strong production. On a thieving expedition, his inherent sense of righteousness is so aroused by the sight of a young girl that he gives up his dark career and embarks upon an upright life as a clerk to the heroine's father. The cracking of the office safe, the theft of certain jewels, and the clerk's attempt to recover them are steps that involve him in a false accusation. In clearing up this accusation, he reveals his past, and leaves the heroine apparently with a conditional understanding. Some of the details of the awakening of the hero's conscience are improbable; the heroine would hardly have slept through that scene in such an uncomfortable position. The girl did some good bits, especially in her father's office. The scene where the mother sends the young man home after his call on her daughter is executed most naturally, as are the other scenes, with the exception noted.

Go West, Young Man, Go West (Selig, July 4).—This famous motto is the title of another humorous Western story. It is a narrative of the love affairs of the various cooks that reign in the kitchen of Mrs. Kelly's select boarding house for cattle punchers. Two cooks slope with insistent young Lochinvars, a Chinaman is forcibly ejected by the offended cattlemen, and Miss Lissie Whiz arrives. Being an athlete of no mean ability and resourcefulness, she disposes of eight men who attempt to court her, only to fall before the dreamy eyes of one who is afraid of her. In despair Mrs. Kelly finally employs a stranded actor, whom she can marry herself. The best points in this picture are the arrival and the departure of Lissie Whiz. The

ensemble work by the "cowboys" is above reproach.

The Rhine (Pathé, July 4).—Patrons who can't get away for a Summer vacation will appreciate this trip up the Rhine which has been specially arranged by the Pathé Frères. The views as a rule are clear, the only poor ones being the famous Mouse Tower and the Vineyards of Budeheim. The excellent perspective lends much realism to the rest. All the notable points are represented—Dragon's Rock, Ehrenbreitstein, the Lorelei, Rhinestein Castle, Guttenstein, and others.

The Runaway Dog (Pathé, July 4).—All sorts of changes have been rung on the pursuit of some villain or some victim. Here the comedy runs swiftly over the well-worn path. The unwilling cause of disturbance is a French gentleman who bought a dog to take hunting. When dog and master are securely attached to each other the dog starts on a wild run that upsets all sorts of people. These victims give pursuit and finally wreak their vengeance. The acting and the photography are good. Those who suffered severely in their falls recovered rapidly—too rapidly for realism. But, then, the narrative doesn't pretend to realism, so criticism is disarmed at that point.

A Boarding School Romance (Vitagraph, July 5).—We here have the Vitagraph players in another of that company's charming, dainty love-comedies, and their almost entirely natural acting without the smallest hint of posing to the camera gives the picture the usual Vitagraph strength.

The story is simple but humanly humorous. An old maid boarding school principal forbids one of her young charges having her sweetheart calling to see her. The miss discovers the maiden lady holding sweet converse with an aged professor, and with her school friends in ambush she secures a flashlight picture of the ancient pair about to kiss. With a copy of this photograph the two young lovers secure freedom from restraint and all ends happily. The character acting of the two old people is superb, and the girl also is fine except when she cries and shows lack of sincerity.

A Tale of Two Coats (Edison, July 5).—The principal comedian, who is an old-time picture favorite, shows to better advantage in this film than in any previous appearance for the Edison company, and the

reason is not difficult to perceive. The story is a good one, and he shows less evidence of camera "mugging" than heretofore. He is short and fat and is supposed to be clerking for a tall man. A messenger boy carries a suit case for each of them to the railroad depot to check, and he gets them mixed. The result is that the short clerk appears at a ball in the tall man's dress suit and the tall man appears at a reception to the Governor in the short man's clothes. The acting of the entire company is excellent, though perhaps a trifle studied at times.

Love Ye One Another (Pathé, July 6).—This allegorical picture is extremely well acted and effectively presented. It is a colored film, with attractive scenery and beautiful photography. An old beggar is seen asking aid of different people, only to be turned away with threats and blows. The heartless responses that he encounters cause him to curse mankind and when he reaches a wayside shrine, where an image of the Saviour is seen on the cross, he gives vent to his rage. The image, however, appears to come to life and stand before him in the roadway, commanding him to "love ye one another." Soon after he hears an alarm of fire and sees a blazing house in the distance. Hurrying to the scene, he is in time to volunteer to enter the building to rescue a child, which he does, losing his own life in the act, but gaining an eternal reward. The fire scene is specially effective.

Jinks Has the Shooting Mania (Pathé, July 6).—This film is farce of fairly amusing quality, although greatly overdrawn in the character of Jinks. He buys a toy gun for his boy and has so much success in shooting it off himself that he is led to buy a rifle, with which he starts out to hunt for targets at which to show his skill. He shoots at a couple under an umbrella, at the back of an automobile and at various other things that come his way, getting himself soundly beaten up on each occasion.

A Darling Confusion (Essanay, July 6).—A story of some humor is told in this picture, the complication of plot hinging on the misunderstanding under which a man's wife labors when she discovers her husband addressing a note making an appointment with a man named Darling at a certain hotel. She also receives word from her brother, who has just arrived in the city and who has never seen her husband, to meet her at the same hotel. When she arrives at the appointed place she mistakes a strange woman for the Darling of the note and there is a hair-pulling match, followed by the arrival of her brother and her husband and the genuine Darling, after which everything is straightened out. The wife is overdrawn as to facial expression and the action is weakened by the fact that we have no way of identifying the brother except by guesswork.

The Other Johnson (Essanay, July 6).—This is another farce of amusing quality and is in the well-known lively Essanay style. The story concerns a young married man named Johnson, who receives word from a law firm that he has fallen heir to a million dollars. The thing gets into the papers and his friends congratulate him profusely, while everybody he owes comes forward to collect. Thinking the fortune is there, he pays all demands and has to borrow car fare from his stenographer to get home, where he finds a mob of relatives camping on his steps. They are so pressing in their attentions that he is much relieved later on to receive word that it was all a mistake and another Johnson is the real heir.

The Hero Engineer (Kalem, July 6).—Extremely realistic and convincing railroad scenes are introduced in this film, which is thrillingly and splendidly acted throughout. Only one objection can be raised to the story, and that is that the striking locomotive engineers, all but one, are made out to be a murderous set of inhuman wretches that could not be duplicated anywhere in the country. They strike for higher wages in the story and tie up the road. The superintendent receives a message from his wife that his child is not expected to live and begging him to come. He appeals to the engineers for a volunteer to take him over the road in a locomotive. All refuse but the "hero," whereupon the rest of the strikers throw rocks and then try to burn the trestle over which the engine must return. The engineer's wife is warned, and she and the soldiers on guard go to the rescue, arriving just in time.

A Midnight Cupid (Biograph, July 7).—This is an amusing comedy, well acted and telling a story that has humor and interest even if it be quite a distance from the probable. A rich young man disguises himself to resemble a tramp whom he has found drunk and on whose person he has discovered a letter from a rural friend telling him to return and he will be cared for. Taking the letter and leaving the tramp a few dollars, the rich fellow sets out for the farm, where he is accepted as the returned wanderer and set to work hoeing in the field. He also falls in love with the farmer's daughter and things are going swimmingly when the real tramp turns up and proves his identity. Then the imposter slopes with the girl and the two are safely married when the farmer arrives in pursuit.

The Way of the Red Man (Selig, July 7).—Convincing scenery, acting and story are presented in this picture, which is one-of-a-kind strength. We are shown what appears to be a genuine Oklahoma Indian farm, with an Indian at work plowing. A gambler in a neighboring town kills a man over a card game and is pursued, but the Indian farmer helps him elude his pursuers and takes care of him while he is recovering from a wound. In return the gambler makes love to the Indian's squaw and the



BIOGRAPH FILMS



RELEASED JULY 11, 1910

WHAT THE DAISY SAID

A Time-honored Superstition Verified

This is a pretty Biograph pastoral in which two sisters, after consulting the daisy as to whether their sweethearts loved them, meet at different times a handsome young gypsy, who in telling their fortunes plans their futures to suit himself. He induces the love of both, each unknown to the other, only to be discovered in his perfidy. After having their hearts wounded by the unconscious Nomad they decide to follow the daisy's prophecy and return to their former sweethearts.

Approximate length, 987 feet.

RELEASED JULY 14, 1910

A CHILD'S FAITH

How the Little One's Prayer Was Answered.

In this Biograph subject is shown the efficacy of prayer. A young woman weds against her father's will and is disowned. Later the husband dies, leaving her to care for their little ten-year-old child. In the meantime the old father has become a veritable miser, and to reduce his expenses moves into cheaper quarters, which happens to be quite unknown to either. Just above those of his disowned daughter. Not trusting the banks, he hides his wealth in the chimney. The poor mother and child are on the verge of starvation when the old man kneels and prays for help. At this moment the old man is returning his money, after counting it, to his chimney bank, when it falls through to the fireplace below. The child, of course, imagines it comes from Heaven in answer to her prayer. In regaining his wealth the old man is so touched by the child's faith that a reunion is effected.

Approximate length, 988 feet.



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Indian banishes them both but keeps his infant child. Would it not have been the Indian way to send the child along with the squaw? However, in this story he keeps the child, and five years later when the gambler, now a drunkard, returns with the squaw, abusing her till she dies, the Indian visits vengeance upon him with peculiar cruelty, binding him to a tree to starve in sight of the squaw's grave while he and the child hold guard over him. That night when the Indian sleeps the child cuts the bonds and the white man seizes the jug of water which had been placed temptingly near. But the Indian awakens in time and shatters the jug, after which he throws his victim into a river to drown. It is a savage tale, but deals with savage nature and is intensely impressive.

Ferdie's Vacation (Lubin, July 7).—Clever and funny farce with lively action and consistent plot are found in this offering. Some of the players overdo it at times, but the story and the most of the acting are so good that this defect is not fatal. Ferdie is a clerk who wants to escape the city heat. He arranges a plot with his sweetheart and her brother whereby a telegram is sent to him that his sister is dangerously sick. The scheme works and he gets away to the seashore, but in a few days receives word from his boss that he will drop in for a call on the sick sister. It thus becomes necessary to provide an invalid and the sweetheart's brother is fixed up for the purpose. After a series of amusing incidents the truth comes out and the employer enjoys it as much as anybody.

The Little Preacher (Melles, July 7).—The little preacher turns out to be a young woman who visits a Wild West town to convert the sinners. Of course they attend services in a comical way—all but the black sheep of the town, who sticks close to the saloon until the little preacher makes him fall in love with her and the two get married. Then the rest of the men are tempted to backslide, but she wins them over and the saloon goes out of business. The idea is good, the incidents are humorous and the acting excellent, but the story is too long drawn out. It could have been done well in a third less film.

A Wireless Romance (Edison, July 8).—This is a pleasant romance with a melodramatic conclusion. The characters form the time-honored triangle—two men and a woman. A proposal is in progress on the edge of the cliff when the girl drops her fan over the edge. The young man, not being of an adventurous disposition, allows a stranger, who happens along, to be the gallant. Impressed by his prowess, the girl remembers him when they meet again. He proves to be a wireless operator and insists on showing her how to send messages. At the same time he tells her that when she needs him, she must signal

C. Q. D. The other suitor makes a bet with friends that he will marry the girl within a week, the operator overhears it, and a brawl ensues. The girl, hearing a garbled version of the affair, misunderstands it and starts out in her first suitor's yacht to be married. This man, elated at his success, is about to send a triumphant message to his friends. The girl sees it, and demands to be put ashore. He refuses, she sends a wireless message to her cavalier of the wireless. He sets out in another boat, presently boards the yacht and bears away the heroine. The acting was consistently good. The girl occasionally glanced toward the camera, but preserved her spontaneity. The conclusion, though rather unusual, is in keeping with the remainder of the story.

Between Love and Honor (Vitagraph, June 8).—This narrative would be characterized as strong. There is plenty of dramatic emphasis and a well defined conflict. Three characters constitute the fundamental elements: An old fisherman who is somewhat too fond of his bottle; his daughter, who is filially loyal, and a young fisherman in the employ of the old man. Naturally the young man, who is of engaging appearance, is the girl's lover. Angered because a torn net has wasted a day's work and inflamed by drink, the old man picks a quarrel with the youth and knocks him senseless with a stone. Sobered by the sight of the unconscious boy, the man rushes to his cabin. Here his daughter meets him after she has discovered her lover's body on the shore and her father's hat near it. She decides not to expose her father, but he goes mad with the burden of guilt on his mind and in a frenzy attacks her. Meanwhile the young man has been found and resuscitated by two comrades. He appears on the scene at the proper moment, and the old man—thinking his daughter is shielded by the spirit of his first victim—feels along the shore. In the morning searchers find his dead body. The closing scene shows the girl and her lover united in domestic felicity. Although the narrative fails to strike very deeply into the emotions, the acting is good. If it is to be criticized adversely at any point, it is where the heroine prolongs her agony when she decides to conceal her father's guilt. Even if this is the climatic point—the title scene, so to speak—it should not sacrifice proportion. The marine views are of the highest order.

Colonel Roosevelt Reviewing French Troops (Pathé, July 8).—This is a scene from the spectacular trip of Colonel Roosevelt through Europe. It shows his arrival at the reviewing ground and the review itself. Numerous companies of infantry and cavalry pass before him and his staff. The chief interest for Americans lies in the excellent likeness of the ex-President

rather than in the appearance of the French troops.

Big-Hearted Mary (Pathé, July 8).—This film tells a simple story that makes no appeal to deep emotions, but is pleasantly interesting. It inculcates charity—even charity that leads to thoughtless wrongs of other kinds. Mary, after bidding her father and mother good-bye, starts for school. On her way, stopping for a playmate, she finds the playmate detained at home by her mother's illness. The father, it seems, is a poor man and out of work. With ready sympathy, Mary not only leaves her lunch with the starving family, but returns to her father's place of work for help. Although her father sends her back to school, Mary takes the lunch of her father's employer to the object of her charity. Upon the discovery of the theft, Mary's father is suspected and dismissed. Mary, arriving upon the scene, confesses her error and enlists the sympathy of the employer in behalf of the poor family. Work is found for the indigent man, and Mary receives the universal plaudits. The acting, of the volatile French variety, is good throughout. The two little girls are especially noteworthy, although Mary seemed conscious of the camera from time to time.

Attack by Arapahoes (Kalem, July 8).—The scenes chosen for this story are wild enough in appearance: there are no houses in sight, nor cultivated roads, but—where is it we have seen that peculiar rock formation before? There is something strangely familiar about it—oh, yes, Jersey! The same sort of Jersey that we have had in every sort of film from New York melodrama to Wild West Indian stories—the latter probably a thousand times in the last few years—and here it is again. Nevertheless the story is well done—exceedingly well done, except that the Indians fight too openly. A party of gold seekers are crossing the plains when they are attacked by Indians, who kill all but two women and one man. The latter escapes, rescues the women and is defending them against pursuit when the soldiers arrive. The film is applauded.

The Champion of the Race (Pathé, July 9).—This is a production of the American Pathé players and it is a very good one. It is a comedy melodrama, lively in tone and interesting in story. Some of the scenes are quite thrilling. A banker who is also an automobile enthusiast has his machine entered in a 24-hour endurance race. He also has a daughter whom he desires to marry off to a friend, but the girl has other ideas. She loves an army officer. The morning of the race the father and his friend go fishing from a boat tied to the shore. The girl cuts the rope, the boat drifts to sea, and the girl and her soldier lover take the automobile into the

race, winning it, just as papa and his friend arrive on the scene, having been rescued by a sailing vessel in a thrilling manner. The winning of the race also wins papa's consent for the marriage of the lovers.

Becket (Vitagraph, July 9).—This historical subject, dealing with the sad fate of Thomas à Becket during the reign of Henry II. of England is one of the most powerfully impressive pictures the Vitagraph people have ever given us. Unlike the average historical subject, it is also deeply interesting. It shows Becket's appointment as archbishop, his protection of a priest who had appealed to the King to reform his personal life, his murder by friends of the King, and finally the downfall of Henry when his sons came out in rebellion. The scenic investiture is excellent in most part and the acting in harmony with the theme.

The Unknown Claim (Easanay, July 9).—This is a rather awkward name for a spirited narrative of the West. A broker and his ally secure a mortgage on a ranch where they know gold to exist. The old ranch owner and his daughter, ignorant of their wealth, all but let the mortgage be foreclosed, when the girl's lover also discovers the gold. Then things happen. He proposes, is accepted, furnished money, puts the girl on his horse and starts her on a race for the broker's office. She reaches the office in the nick of time, turns over the money, and returns to her anxious father and lover. The acting is good, especially the first discovery of the gold, and the old ranchman's sorrow and anxiety. The ride of the heroine is, as it was intended to be, the most dramatic and the most interesting part of the narrative.

LUBIN NOTE

Rosemary, scheduled for release July 18, is one of the first subjects made in the new Lubin studio to be shown. The interior photography is said to have all of the photographic excellence of the exteriors, and is expected to be the forerunner of other equally good films.

The 20,000 square feet of glass in the new Lubin studio offered a tempting target for rocket sticks and other evidences of a "safe and sane" Fourth, but not a pane was broken, though several small rocket sticks were found on the roof the following morning. The glass used is of an unusual thickness, and this in part accounts for its immunity from injury.

The Lubin directors have in preparation a Western story that they think is going to wipe out all existing records and establish a new one that it will be hard to beat. It is a mining camp story said to be very much out of the ordinary. It will appear some time in August.

Reviews of Independent Films

A Sinner's Sacrifice (Bison, July 5).—The story of this film is unreal, although the players do good work in trying to give it intelligent and natural expression. A man deserts his wife and child and lives with another woman. The child sells papers to support the mother, who becomes blind through a lamp explosion. Finally the child is injured by an automobile in which the other woman is riding. She takes him home and from a photograph learns the identity of the father. Sympathy for the afflicted mother then causes her to induce the father to return to his wife and child.

Going to Coney Island (Thanhouser, July 5).—This film gives opportunity for showing a number of the attractions at Coney Island, but it has little interest as a picture story. The young maid working for a prim old lady quits her job to go with her young man to Coney Island, where she is to have a position as ticket seller. The old lady and an escort follow to reclaim the girl, and we see the pursuit as each party visits the various novel attractions. In the end they come together, when the old lady concludes that Coney Island is not such a bad place after all.

Booming Business (Thanhouser, July 8).—This "comic" is not up to the usual Thanhouser standard. In fact, it is rather silly all through, the only laughs being

brought about by blows, falls and smashing furniture. The principal character comes down to the camera and indicates the things he intends doing all through the picture, robbing it of every element of reality. He has a small store and adopts various schemes to boom business, such as giving health treatment with a magnetic battery, teaching boxing, and so on. Everything turns out badly and ends in general confusion.

The Little German Band (Atlas, June 8).—About as senseless as anything the Atlas people have heretofore given us, this film is a "lemon." It pretends to be the funny experience of a little German band who meet with trouble wherever they attempt to play, but, sad to relate, spectators are unable to crack a smile at the foolish stuff, and it is a distinct relief when the thing is over.

New York Police Force (Atlas, June 8).—There is considerable interest in this series of views of New York policemen drilling. The photography is of fair quality.

The Tamer Alfred Schneider and His Lions (Ambrosio, July 6).—This film shows a reproduction of an exceedingly interesting wild animal act, in which lions and tigers are put through novel tricks and movements. The act is rather long, but it holds interest all the time.

LICENSED FILM RELEASES.

July 11 (Biograph) What the Daisy Said. Com. Drama. 987 ft.	July 23 (Vita.) Hako's Sacrifice. Drama. 995 "
" 11 (Pathé) Just for Good Luck. Comedy. 552 "	" 23 (Gaumont) (Title not reported) 1000 "
" 11 (Pathé) Faithless Lover. Col. Drama. 837 "	" 23 (Essanay) The Desperado. Comedy. 1000 "
" 11 (Selig) The Hallroom Boys. Comedy. 900 "	
" 11 (Lubin) The Highbinders. Drama. 635 "	
" 12 (Vita.) Nellie's Farm. Drama 995 "	
" 12 (Edison) Out of the Night. Drama. 1000 "	
" 12 (Gaumont) The Hidden Serpent. Drama. 587 "	
" 12 (Gaumont) In the Realm of the Czar. Tour. 438 "	
" 13 (Pathé) The Overland Coach Robbery. Drama. 692 "	
" 13 (Pathé) Verona. Comic. 256 "	
" 13 (Essanay) An Advertisement Answered. Comedy. 1000 "	
" 13 (Urban) The Wicked Baron and the Page. Drama. 570 "	
" 13 (Urban) The Moonlight Flitting. Comedy. 415 "	
" 13 (Kalem) Grandmother. 270 "	
" 14 (Biograph) A Child's Faith. Drama. 986 "	
" 14 (Selig) The Sheriff. Drama. 730 "	
" 14 (Selig) A Hunting Story. Comedy. 270 "	
" 14 (Lubin) The Adopted Daughter. Drama. 980 "	
" 14 (Meties) The Golden Secret. Comedy. 613 "	
" 15 (Pathé) Political Discussion. Comedy. 348 "	
" 15 (Pathé) Please Take One? Comedy. 348 "	
" 15 (Edison) A Vacation in Hawaii. 1000 "	
" 15 (Edison) How Bumptious Papered the Parlor. Com. 270 "	
" 15 (Kalem) Corporal Truman's War Story. Under. Will. 995 "	
" 15 (Vita.) Under. Will. 995 "	
" 16 (Pathé) Good Luck. Drama. 690 "	
" 16 (Pathé) Algerian Stud. Educational. 270 "	
" 16 (Vita.) The Broken Symphony. 998 "	
" 16 (Gaumont) Jupiter Smitten. Farce. 648 "	
" 16 (Gaumont) The Jolly Whirl. Com. 812 "	
" 16 (Essanay) Trained to the Hills. Drama. 983 "	
" 16 (Biograph) A Flash of Light. Drama. 998 "	
" 18 (Pathé) Mistaken Identity. Drama. 495 "	
" 18 (Pathé) An Awful Symphony. Col. Com. 426 "	
" 18 (Selig) The Phoenix. Drama. 1000 "	
" 18 (Lubin) Rosemary—For Remembrance. Drama. 960 "	
" 19 (Vita.) Two Hieland Lads. Com. 988 "	
" 19 (Edison) The Old Love and the New. Drama. 995 "	
" 19 (Gaumont) (Title not reported) 995 "	
" 20 (Pathé) Manon. Drama. 728 "	
" 20 (Pathé) Catching Lobsters. Educational. 216 "	
" 20 (Essanay) The Thief. Drama. 1000 "	
" 20 (Urban) (Title not reported) 1000 "	
" 20 (Kalem) Haunted by Conscience. Drama. 995 "	
" 21 (Biograph) As the Belle Ring Out. Drama. 457 "	
" 21 (Biograph) Serious Sixteen. Comedy. 585 "	
" 21 (Selig) Maseppa. Drama. 1000 "	
" 21 (Lubin) John Graham's Gold. Drama. 980 "	
" 21 (Meties) A Postal Substitute. 1000 "	
" 22 (Pathé) The Cowboy's Sweetheart and the Bandit. 1000 "	
" 22 (Edison) A Frontier Hero. Drama. 472 "	
" 22 (Kalem) Brave Hearts. 900 "	
" 22 (Vita.) Davy Jones and Captain Bragg. Comedy. 935 "	
" 23 (Pathé) Pete Has a Good Time. Comedy. 472 "	
" 23 (Pathé) More of Betty's Pranks. Comedy. 426 "	

GOOD WORD FOR PATHÉ.

Production Shows Improvement—Systematic Method of Selecting Releases.

The weekly programmes of films released by Pathé Frères continue to show improvement, and the method of selection they adopted last April is bringing results. The Pathé American house receives about 9,000 feet of new film each week from their studios in France, Italy, Germany and Russia, of which the American house only requires 5,000 feet a week after allowing for the release by them of one American production. These 5,000 feet are carefully selected by a committee of the heads of the various departments, every sample being run off on the machine and discussed and voted on separately. Taking thus only one-third of the European output, it can be seen that they only take the cream of it, and consequently every film is, more or less, a feature. Not only this, but they are enabled to vary their programmes to suit all tastes. In addition to an American production, a certain amount of educational and travel films appear each week. There are

A FILM THAT WILL LEAD THEM ALL! ROSEMARY---For Remembrance

RELEASED MONDAY, JULY 16



In the matters of photography, acting, stage management and heart interest we regard this as one of the best films we have ever presented. The story is in the sort that is not to be denied, and the pathetic little tale is most admirably interpreted by an exceptional cast. Length about 660 feet.

RELEASED THURSDAY, JULY 21

JOHN GRAHAM'S GOLD

Bunice Vaughn marries miserly John Graham to save her mother from disgrace. But her misery does not last long, for in an excess of rage Graham takes her purse from her and in putting it into the safe the accidental discharge of his revolver frees her from the yoke that galls. That's the bald synopsis of a most interesting and well told story. Length about 980 feet.

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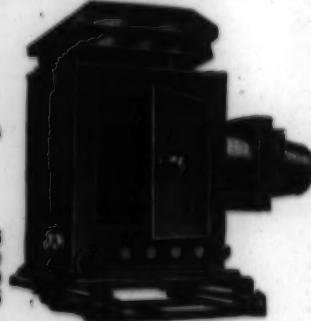
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The Essanay Guide, next week, will contain a number of special and timely articles of live interest to the exhibitors. There is a moving picture story of the Jeffries-Johnson fight, an article on our Western stock company, "Essanay Personalities," and our \$100 word contest. If you are not on our mailing list, write for this special edition.



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VITAGRAPH EXCHANGE FIRE.

A part of the Vitagraph Exchange in the Morton Building, 116 Nassau Street, New York, was damaged by fire July 2, but it did not interfere with the service to the large list of picture houses supplied by this company. A number of old reels were burned, but it was noted that the "non flam" stock did not contribute to the flames.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—
News of Film Theatres and Affairs.

Bridgeport, Conn., has a new and very handsome picture house called the Bijou, located on Fairfield Avenue, with a seating capacity of 1,300 and designed expressly for the purpose.

All the houses made out well at New Philadelphia, O., during week of July 4-8, including the Star, which is a new house, offering 30 and 20 cent vaudeville in addition to a good line of pictures. The Hipp, Hippo, Bijou and Theatorium all had full houses and gave satisfaction.

At Hannibal, Mo., the New Star, the Goodwin and the Majestic have had good business, bills good and pictures attractive, week June 27-2.

At Dover, N. H., business was fair week June 27-2; the Orpheum (M. J. White) closed 2 until September. The S. and P. Canvas Theatre pulled up stakes and left town 30. The Clement (J. J. Castle) will undoubtedly change management before your next issue.

The fine summer weather does not appreciably affect business at St. John, N. B. The Star's film features for Dominion Day, July 1, were *Consul the Great*, *Mid the Cannon's Roar*, and *The Range Riders*. The Lyric had as a specialty *Bob and Bertha Hyde* and the Imp film *Fruits and Flowers*. The Unique had *Tiny Williams* and *Vitagraph's The Altar of Love*. Special holiday features were also provided at the Nickel and the Gem.

At Elgin, Ill., the Lyric entertained good business July 4, and in addition to some feature films Little Bear, the Indian entertainer, proved a strong drawing card. The Star had for its chief picture *The Long Trail*. The Temple and Opera House remained closed.

The famous Abernathy "kids," Louis and Tempie, spent Sunday at Willimantic, Conn., the guests of L. S. Bigelow at Pine Island, having one of the best times of their trip East, fishing and swimming. "Eat-'em-Alive Jack," their father, has sold the picture of the boys to the Champion Film Company, of Cortezville, N. J., just to show that the boys could ride some. Film released July 13. At the Bijou the new display advertising results in packed houses daily. The Scenic closed afternoon of the Fourth and had enormous evening business.

At Utica, N. Y., the Alhambra (Harry Lux) did a big business all week July 8-14. Licensed films are used here and a fine line of pictures is always to be seen.

At Milwaukee, Wis., the Mayor has announced that the Jeffries-Johnson fight pictures will not be allowed in that city.

At Concord, N. C., the Theatorium continued to please good business July 4-9, running twelve licensed films weekly. C. M. Leesborth is the manager. The Pastime has changed management and is now in the hands of A. G. Odell. Excellent business, attracted by two reels of licensed films each night July 4-9. The fight returns July 4 to B. R. O.

The Cockade and Virginian, at Petersburg, Va., did a satisfactory business week of June 27-2.

The moving picture houses of Pueblo, Colo., are doing a flourishing business. Open afternoons and evenings. Crowded houses prevail in the uptown district. Some houses change their programmes daily.

Mayor Logan, of Worcester, Mass., has prohibited the Jeffries-Johnson fight pictures in that city.

Owing to the opposition of local churches at Fort Dodge, Ia., J. Jolly Jones has abandoned his intention of giving Sunday night performances at the Magic. It was planned to offer Biblical pictures and a sermonette, part of the proceeds to be given to charity.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation
Here and There.

At Dover, N. H., June 29, Miller Brothers' 101 Ranch delighted good business afternoon and evening. Two young men known as William Gusto, of North Dakota, and George Franklin, of Illinois, employed in the cooking department of the 101 Ranch, were instantly killed at North Berwick, Me., June 29, by being struck by an overhead bridge while riding on a train on top of the ticket wagon. They were buried at North Berwick, Me.

Gentry Brothers' combined circus pleased good business at two performances at Emporia, Kan., on June 28.

Young Buffalo Bill's Wild West is billed for Lancaster, O., on July 7.

Robinson's famous circus made a second annual visit to New Philadelphia, O., July 4 and gave two very interesting performances to good business. The verdict of all was that they "made good" the press agent's promises, which is "going some."

At Portsmouth, N. H., Forepaugh and Sells Brothers' Circus gave two fine performances to good business July 1.

Young Buffalo Bill's Wild West is billed for two performances in Portsmouth, O., on July 12.

A circus, said to be Gollmar's, was struck by a severe storm at Watertown, S. D., on

July 6 and much damaged. The loss was estimated at \$20,000 and one man was killed. The audience escaped unharmed.

Gentry Brothers' Circus played a three days' engagement at Kansas City, Mo., July 4-6. The event, which is an annual one, always pleases, and this was no exception.

Jones Brothers' Wild West gave two good performances to good size audiences at Northampton, Mass., July 6.

Howe's Great London Circus was seen at Saratoga Springs July 4 by two large and well pleased audiences. H. S. Mattor, press agent, renewed his acquaintance and made many more friends. Everybody who saw the performance said it was the best seen here in many a day, and we have had all the big ones here.

Barnum and Bailey's Circus was seen at Jamestown, N. Y., on July 2, and big business turned out. Attractions were as fine as ever.

The Robinson Company's Circus is billed for Wooster, O., July 11, and the young folks are showing much interest in the event.

At Fort Dodge, Ia., June 29, the Hagenbeck and Wallace Circus entertained two large audiences and gave entire satisfaction. Ringling Brothers' Circus is billed for Aug. 27.

The Sells-Floto Circus is billed to appear at Topeka, Kan., on July 15, and Ringling Brothers are looked for on Sept. 5.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

At the Gulfport, Miss., Airdome (James and Abby) good business attended June 27-28 and July 1-2. Rain prevented performances on June 29-30.

At Lew Rose's Airdome, Biloxi, Miss., a benefit for local yacht club was given July 3 and pleased a large and appreciative audience.

At the Scranton, Miss., Airdome (J. A. Williams) attractive bills of vaudeville and pictures were presented June 28-29. Heavy rains caused dark houses June 27, 28 and July 1.

The new airdome at McKinney, Tex., opened June 27 with the Howard Entertainers. Fair company and medium business.

Managers Penn and Edwards have spared no expense to make this an attractive and up-to-date house and say that they have booked one of the best vaudeville companies on the road.

The new airdome of the Mozart Circuit at Elmira, N. Y., was auspiciously opened July 4 to large business. A strong bill consisted of the Lyric Comedy Four, Clement and Dean, Edith May Dumond, Charles Maurer, and pictures. In inclement weather the performances are given across the street in the new Mozart Theatre.

At Guthrie, Okla., Will Brook's Airdome was dark June 28-29, owing to cancellation of Streeter-Bryan Comedy company's engagement. The Zinn Musical Comedy company July 8-9 in *Teeny Weezy* delighted best house of season. The star Ola Olson was particularly well received. Bill included Jolly Musketeers, Japanese Courtship, and Sultan of Morocco.

At Fairlyland Park, Buffalo, N. Y., Mackay's European Circus was the chief attraction week of July 4-9.

At Providence, R. I., enormous crowds visited the shore resorts during the Fourth, and with the very favorable weather conditions which the city was very fortunate in having all of the resorts reported a fine business. Open air vaudeville and new attractions featured at Vanity Fair and Crescent Park.

At Paxtang Park (F. M. Davis), Harrisburg, Pa., July 4-9, the attendance surpassed all previous records. Each act on the programme met with strong approval. Harry Shunk, monologist, was given a warm reception. His original humor and good singing added to his popularity. Charles and Sadie McDonald proved a clever pair in one of the best sketches of the season, as it was a comedy, singing and dancing sketch.

Domino and Bell, eccentric comedians, scored. Laura Davis made a hit with her singing. A musical act by Allen and Clark was one of the best hits of the programme.

The Ferullo Band at Electric Park, Kansas City, Mo., is finding great favor, large audiences being in attendance nightly.

Arthur C. Holden, the loop-the-loop bicyclist and high diver, broke his forefinger doing his act at Maple Beach Park, Albany, July 7; he has, however, continued working as usual.

At Newport, R. I., Sheedy's Freebody Park Theatre (Charles E. Cooke): The Six Noses, Lyons and Crilium, Peter the Great, Robinson and Bessetta, Felix Adler, A Day in the Alps, Wilbur and Connors, Robert De Mont Trio. Good business 4-9. Next week Riccobono's Horses.

The Ferullo Band continued to be the big attraction at Electric Park, Kansas City, Mo., the week of July 2-9, a succession of large crowds being in attendance. Very attractive programmes are being rendered and the audiences are most enthusiastic. The vaudeville included a series of interesting acts, while a big fireworks exhibition was a special feature 4.

At Fairmount Park, with Heckless Russell as the headliner, drew big crowds the Fourth and following days.

Free vaudeville, boating and bathing were also popular. Forest Park had an immense Fourth of July crowd, and the vaudeville, a musical comedy in the theatre, and the big swimming pool vied with each other for popular favor.

At Fresco Park, Peoria, Ill., is having tremendous business. The Fourth was a record-breaker. On the river, Peoria Water Carnival drew big crowds from out of city. Races lasted three days, with fireworks display in evenings.

Young Buffalo Bill's Wild West is billed for two performances in Portsmouth, O., on July 12.

A circus, said to be Gollmar's, was struck by a severe storm at Watertown, S. D., on

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Country Constable, Western Girl, The Girl and the Girsler, Educated Indian, The Elbotts of Virginia, Twilight, and The Duke's Daughter pleased fair business. Flora De Voog Stock company July 4-18. Independent Players July 18-30.

THE RECORD OF DEATHS.

T. F. English.

Thomas F. English died on July 5 at Rockland, Mass., from injuries received a week ago in a fall. Mr. English, well known to theatregoers a generation ago, was born in Roxbury on Nov. 4, 1864. As a callboy in the old Boston Museum he became acquainted with many prominent actors, like William Warren and Charles Barron, who helped him in a kindly way. Harry Dixey and Thomas English together constituted the four legs of the holder in Evangeline, and Mr. English originated the two Marks in Uncle Tom's Cabin. After a stage career of twenty-seven years he retired in 1896.

Otto Briesemester, a Wagnerian tenor, recently died in Berlin. He was born at Arnswalde on May 18, 1866, the son of a teacher. Since his debut in 1888 he has sung at Aix and at Breslau. Frau Coima Wagner invited him in 1898 to sing Lohengrin at Bayreuth, an invitation that led to his reappearance there as Lohengrin, the Siegfried and Siegmund. He elsewhere achieved success in Faust and Fra Diavolo. At one time he was under provisional contract to the Metropolitan Opera House.

Rex Leslie Kingdon (Emeric McClain) died in Chickasha, Okla., June 25, after an illness of over two years. He was twenty-nine years old. He made his first appearance on the stage in 1900 with the Woodward Stock company of Kansas City. His last appearance in New York was with Digby Bell in the revival of Shore Acres in 1908.

His last professional engagement was with the stock company at the Casino Theatre, Bar Harbor, Me. Mr. Kingdon was married in 1904 to Beatrice La Vigne.

Samuel Herbert, a banjo player of some reputation, died in Brooklyn on July 6 at the age of thirty-nine. He was unmarried and is survived by a sister and a brother. Prince Henry of Germany, while in New York, heard Mr. Herbert play.

Willie Hart, of the vaudeville team of Willie and Ed Hart, died at Clementon, N. J., June 28. A father, mother and three sisters survive him. In private life Mr. Hart's name was William H. Sketchley. Several years ago Mr. Sketchley was with Billy Van in *The Errand Boy*.

Sofia Ravogli, an Italian soprano who sang at the Metropolitan in 1891, recently died in Italy. She and her sister Giulia, a contralto, were discovered by Signor Lago, who was responsible for their success in London. Giulia was there the sensation of the season in *Orfeo*, and Sofia as *Burdiles* attracted almost as much attention. They both failed to please the American public, however, and were not re-engaged at the Metropolitan.

Dr. Louis Albert Bourgault-Ducoudray, professor of musical history at the Paris Conservatory, died in Paris on July 4 at the age of seventy-one. He is known as the composer of operas and musical poems.

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VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Acker and Frazer—Atlantic Garden, Atlantic City, N. J., 4-16.

Adams and Lewis—Pallette Park, Pensacola, Fla.

Ahern, Chas. Troupe—Brighton, Brighton Beach, N. Y.

American Newsboys' Quartette—Maj., Columbus, Ga., Alrdome, Chattanooga, Tenn., 18-23.

At the Waldorf—Music Hall, Brighton Beach, N. Y.

Beckwith, Linden—K. and P., 5th Ave., N. Y.

Bennington Bros.—Luna Park, Chgo.

Bernardi, Arturo—Henderson's, Coney Island, N. Y.

Blanche, Belle—Music Hall, Brighton Beach, N. Y.

Bohemian Quintette, Marius—Pantages', Tacoma, Wash., Pantages', Vancouver, B. C., 18-23.

Bothwell and Brown—Brighton, Brighton Beach, N. Y.

Bretton-Hunkel—Lyceum, Ashtabula, O.

Bretoune, May—Park, Syracuse, N. Y., Niagara, Niagara Falls, N. Y., 18-23.

Brice and King—Brighton, Brighton Beach, N. Y.

Bryant, Eugene—Orph., San Francisco, Cal., 17-23.

Burgess, Bobby and West Sisters—Red Mill, Vincennes, Ind.

Burnham and Greenwood—West End, New Orleans, La.

Campbell and Yates—Music Hall, Brighton Beach, N. Y.

Case, Charlie—American Roof, N. Y. C.

Clairmont, Josephine—Union Square, N. Y. C.

Clark, Chas. A.—Mannion's, St. Louis.

Clayton, Una—K. and P., 5th Ave., N. Y. C.

Clemmons and Dean—Henderson's, Coney Island, N. Y.

Corbett, James J.—American Roof, N. Y. C.

Crawford and Montrose—Henderson's, Coney Island, N. Y.

Cross and Josephine—Keith's, Phila.

Darrow, Mr. and Mrs. Stuart—K. and P., 5th Ave., N. Y. C.

De Vilbiss—Airdome, Bloomington, Ind.

Dias's Monkeys—Grand, Tacoma, Wash.

Don, Emma—Empire, Newcastle, Eng.

Dorothy, Gavin—Chattanooga, Tenn.

Du Ball Bros.—K. and P., 5th Ave., N. Y. C.

Dwyer, Lottie—Grand, Donora, Pa.

El Cota—Henderson's, Coney Island, N. Y.

Emmett and Lower—Bijou, Racine, Wis.

Fay, Eva—K. and P., 5th Ave., N. Y., 4-16.

Felton, W. T.—Keith's, Columbus, O.

Field Bros.—Henderson's, Coney Island, N. Y.

Finney, Maud and Gladys—Orph., Oakland, Cal., 4-16.

Foster, Ed.—Maj., Columbus, Ga.

Fox, Harry and Millership Sisters—K. and P., 5th Ave., N. Y. C.

Friganza, Tricia—American Roof, N. Y. C.

Gabriel, Master—Brighton, Brighton Beach, N. Y.

Gelash, Giras, Eight—Brighton, Brighton Beach, N. Y.

Germane and Langford—Beacon Park, Boston, Mass.

Gilden Sisters—Cohoes, N. Y.

Gill, Chas.—K. and P., 5th Ave., N. Y. C.

Girard and Gardner—Shepherd's Bush, London, Eng., Empire, Glasgow, Scot., 18-23.

Gravelle, Bernard and Wm. F. Rogers—Orph., Seattle, Wash., Orph., Portland, Ore., 17-23.

Greene, Winfred—Lincoln Sq., N. Y. C.

Hall and Pray—Revere Beach, Mass.

Hamilton, Estelle B.—Maj., Columbus, Ga., Alrdome, Chattanooga, Tenn., 18-23.

Harris and Randall—Bijou, Piqua, O.

Hawain Four—Henderson's, Coney Island, N. Y.

Hawthorne, Hilda—Forest Park, St. Louis.

Heriein, Lillian—Tivoli, London, England, May—Indefinite.

Hayman and Franklin—Oxford Music Hall, London, Eng., 4-30.

Hillyard and Hopper—Happy Hour, Erie, Pa.

Hedges, Musical—Brighton, Brighton Beach, N. Y.

Holdsworths, The—American, 'Frisco, Cal.

Grand, Sacramento, Cal., 18-23.

Holmes Bros.—Fair, Portage La Prairie, Can.

Hurley, Frank—O. H., Newport, R. I.

Johnson, Jack—Hammerstein's Roof, N. Y. C.

Kaufman, Reba and Ines—Ausstellung's Variete, Munich, Ger., 4-31, Orph., Karlsbad, Austria, Aug. 1-31.

Kenney and Hollis—Scenic, Revere Beach, Mass.

Kenton, Dorothy—Reichshaller, Cologne, Ger., 4-16.

Klein and Clifton—Mission, Salt Lake City, U. Maj., Denver, Colo., 18-23.

Kieis, Musical—Young's Pier, Atlantic City, N. J.

Kountry Kids—Henderson's, Coney Island, N. Y.

Kurtis-Busse Dogs—Four Mile Creek, Erie, Pa., Meyer's Lake, Canton, O., 17-23.

Kurtis, W. J.—Hoosters—Plaza, Phila., Hippodrome, Phila., 18-23.

La Tell Bros.—Young's Pier, Atlantic City, N. J.

La Toy Bros.—Orph., 'Frisco, 11-23.

Linton, Tom—Murray, Richmond, Ind.

Lora, Mysterious—Henderson's, Coney Island, N. Y.

Lukas, Alex.—Empire, Islington, Eng., 11-16, Palace, Clapham, Eng., 18-23, Hipp., Ealing, Eng., 25-30.

Lynch and Zellee—Brighton, Brighton Beach, N. Y.

Mallin Bros.—Music Hall, Brighton Beach, N. Y.

McDonald, Chas.—Henderson's, Coney Island, N. Y.

McDowell, John and Alice—Victoria, Phila., Merritt, Hal—Orph., Los Angeles, 11-23.

Metropolitan Minstrels—Plaza, Phila.

Meyer, Belle—Maj., Charleston, S. C.

Mitchell and Cain—Bradford, Eng., 11-16.

Moran and Wiser—Deutsch, Munchen, Bav., Aug. 1-31.

Murray, Marion—Orph., 'Frisco, 4-16.

O'Meers, Josie—Brighton, Brighton Beach, N. Y.

Ott and Cortel—Park, Pittsburgh, Pa.

Parvis, Geo. W.—Diamond, Council Bluffs, Ia., 11-18, Comique, St. Joe, Mo., 15-16.

Pederson Bros.—Henderson's Coney Island, N. Y.

Peppe Twins—Orph., Rockford, Ill., Polaire—Hammerstein's Roof, N. Y. C., 4-16.

Pete and Dog—Orph., Spokane, Wash., 17-23.

Reff, Clayton and Reiff—Mannion's, St. Louis.

Reynolds and Donegan—Palace, London, Eng., 4-31.

Rocamora, Suzanne—Portola Cafe, 'Frisco, Cal., 4-22.

Roscoe and Sims—Virginian, Hooperston, Ill., 11-18, Olympic, Danville, Ill., 14-16.

RYAN AND RICHFIELD CO.—St. Francis Hotel, 'Frisco, Cal., 27-July 29.

Shaws, Aerial—Circus Orlando, Stockholm, Sweden, 4-31.

Shields, Sydney—Orph., Portland, Ore.

Somers and Stork—Lakeside Park, Akron, O.

Steward, Helen—National, 'Frisco.

Susanna, Princess—Pantages', Tacoma, Wash.

Tanguay, Eva—Atlantic City, N. J.

Temple and O'Brien—Electric, Enid, Okla.

Vargas, The—Airdome, Sioux City, Ia.

VAN CHARLES AND FANNIE—Music Hall, Brighton Beach, N. Y.

Vivian Quartette—Music Hall, Brighton Beach, N. Y.

Welch, Lew—Maj., Denver, Colo., 18-23.

Wenck, Waldemar and Wilkinson—Island Park, Easton, Pa.

Wentworth, Vesta and Teddy—Orph., Spokane, Wash., Orph., Seattle, 17-23.

White and Simmons—Orph., Oakland, Calif., 11-23.

Willard and Bond—National, 'Frisco, Cal., 11-23.

Wilson, Jack, Trio—K. and P., 5th Ave., N. Y. C.

Wood Bros.—East End Park, Memphis, Tenn.

Woodward, V. P.—Wonderland, Wichita, Kan.

Wolffheim's Statues—Jersey City, N. J., 11-15, Plainfield, N. J., 14-16.

Zimmer, John—Lakeside Casino, Akron, O.

SEASIDE SPECIALS AT MAHLER'S.

Before leaving for the seashore to get that much needed change it would be well to drop in at Mahler Brothers' store at Sixth Avenue and Thirty-first Street, who are announcing special bargains in bathing suits. They have some original creations which are sure to please and perhaps you will find what you have been looking for a long time. Your stock of cold cream and talcum may need replenishing, as you'll need a lot of it to repel that sunburn and Mahler Brothers specialize in this particular line of ware.

NOTES OF VARIOUS ACTIVITIES.

Walter Mack, singing comedian, was a success at the Grand Opera House, New York, last week.

Leah Wilson, Mabel Montgomery, and Leah Stockwell, three prominent leading women, were placed in stock last week through the Paul Scott Dramatic Agency.

The bookings for the Cleveland Circuit by this agency include: Tweedy and Roberts, Tom Gillen, the Evans, Henry Brothers, Bonners and Powers, the Moore-Franklin company, Mamie Fulton, the Alberta, Gordon Brothers and the boxing kangaroos, Grace Tebor, the Calliopeans, Hazel Lynch, the Australian Twin Andersons, the Zet Zarow Trio, Hanson and Drew, Hillside Band and Clifford, Harry Piper, and Roger Midgeley (re-engagement of fifteen weeks).

Samuel French, 28 West Thirty-eighth

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VAUDEVILLE.

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Street, is sending out a specially selected list of farces and comedies which he has to offer for Summer stock. They are all exclusively controlled by the firm, and managers will be hard to please indeed who fail to find a winner among them. Even this comparatively brief list shows the judgment and taste of T. R. Edwards in his selection of plays. There is not a misfire in the batch.

H. E. Pierce and Company's Associate Players opened the Summer season at Superior, Wis., July 3, before an enthusiastic audience. This new stock organization is carrying twenty-five players, with exact duplicates of the original scenic productions of the three bills they are presenting—namely, Edwin Milton Royle's *The Squaw Man*, *Strongheart*, and an elaborate revival of *At the White Horse Tavern*. The roster of this attraction contains the names of some well-known dramatic players and includes Wili Jossey, Richardson Cotton, Fred Monley, Edward Westfield, George Dill, Joseph Kemper, H. Irwin Hardy, Algernon Smith, Blanche Douglas, Jane Hampton, Marie Bonall, Margaret Field, Peggy Kellogg and others. The company will tour northern Michigan during the next four weeks, and then play return dates. William Gilman is acting as company manager, while Lee Parvin is attending to the business details in advance.

Two theatres, modern in detail, located in two cities about thirty miles apart with a population of over 20,000 in each, are offered for sale or may be leased by responsible parties addressing "Opportunity," care this office for particulars.

Manager L. Zepnenfeld of the Franklin (Ind.) Opera House, wants to fill in with

a few high grade repertoire companies for the coming season. The business outlook in his location points to a good season for visiting attractions. His house is modern and will seat one thousand.

Van Horn and Son, the Philadelphia customers, are prepared to furnish estimates on productions getting under way for next season. They have the establishment and facilities to turn out costumes on agreed time.

The executor of the estate of Wm. G. Clarke offers the People's Theatre, Chicago, Ill., for rent on a percentage or flat rental basis. Frank B. Pease is the executor with offices in the Tacoma Building, Chicago, Ill.

Among the bookings through the Paul Scott Dramatic Agency the past week are the following: Camille Crumme for the Travers-Dale Stock company, Brooklyn; Phillip Mendoza and Fred House and wife for Paterson Opera House Stock; James A. Crane and Joseph Garry for Holland and Clifford, Chicago; Cy Cafra for the Waterbury Poll Stock; Clay Clement, Jr. for Poll, Hartford; Dorothy Lee to play Lella in Southern Skies for Harry Doel Parker; Charles Ellwood, Logan Paul, Lois Dowd, Irving Cummings, Richard Garrick, Edith Crollius and Thomas McMahen.

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NOTES OF VARIOUS ACTIVITIES.

While Baker and Castle are busy arranging for their new productions they are giving especial attention to their standard attractions, Graustark and in the Bishop's Carriage. Both of these plays will have complete new productions and the cast of each will be materially strengthened. As both plays have proved to be exceptionally strong repeaters and seem to have many years of usefulness before them, Baker and Castle, who fully realize the advisability of maintaining the high standard already established, will exert themselves to make the attractions better and stronger in every way than the previous season, they are determined to protect and enhance the value of these plays. The Western Graustark company will open Aug. 15, the Eastern Graustark company Aug. 25, and in the Bishop's Carriage Sept. 1. This new play will have among its new productions a new play from the pen of George D. Baker.

Gertrude Perry, who closed her second successful season recently as Yetive in Graustark, received much favorable mention for her work, which featured her in the part. She is at liberty for next season and may be addressed at her home, 183 Prospect Avenue, Ingram, Pa.

Charles L. Newton writes to The Mirrors from Amarillo, Tex., requesting publication of this: "Mrs. Edward C. Stewart: If you

wish to obtain any information regarding the death of your husband, kindly communicate with me, at once by wire, as I will be in Roswell, N. M., July 14, 15, 16. You can address me as follows: Charles L. Newton, Lyric Theatre, Roswell, New Mexico."

Correspondence

Correspondents are wanted by THE MIRRORS in the following cities of Arkansas: Arkadelphia, Augusta, Arkansas City, Brinkley, Black Rock, Benton, Booneville, Bentonville, Batesville, Camden, Conway, and Clarendon.

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Majestic Stock co. offered The House of a Thousand Candles and Dora Thorne June 27-2; very satisfactory to large business all week. Same co. 4-9.

CALIFORNIA.

SAN DIEGO.—GARRICK (J. M. Dodge): William Collier in A Lucky Star June 26 pleased large audience. Charles King Stock co. in Under Southern Skies 27-2. This co. is repeating its success of the previous week to exceptionally good houses, as this is the first production of this play here; the settings, which were specially painted, were true to the original production, and Harry H. Earl, the director of the co., insisted on every little detail being accurate. Agnes Lee, the leading woman, in the part of Leila Crofton, and Elisabeth De Witts as her mother, Stella Crofton, clearly showed their dramatic powers were of a high standard. Grace Raworth as Aunt Dossy, Frank Bonner as Uncle Joshyaway and Hazel Buckham as Ann Aliss, furnished the comedy in a most pleasing way. Mr. King as Major Edward Crofton, Godfrey Matthews as Burleigh Mavor, and Edmund Murphy as Steve Daubney portrayed their parts in such a way as to show they were actors of ability and training. The balance of the co., J. F. McDonald, Roscoe Karns, Bert Miller, Irving Kennedy, Lucille Kingston, Isa Barnes, Violet Wilson, Attila Nemeth, and Virginia Prouse, handled the smaller parts in a very satisfactory manner. Same co. in Paid in Full 3-9; Lena Rivers 10-17. ITEMS:—Manager Donnellan, of the Queen, gave his entire bill week 21-27, including Little Hippo, the baby elephant, an outing to Coronado Beach 26, and while there were the guests of R. Beers Los, an old-time professional who is now located at Coronado. The contract for the new Palmers Brothers' theatre has been let. The original plan was for a building to cost \$75,000, but the plan as accepted and for which contract has been let will cost \$112,000. The building will contain besides a theatre to seat 1,500, five stores on the ground floor and twenty offices upstairs. It is hoped that it will be completed and ready to open by November.

OAKLAND.—LIBERTY (H. W. Bishop): Bishop's Players presented Little Johnny Jones June 27-3; first-class production to increased attendance. James Gleason as Johnny Jones and Henry Shumer in the role of The Unknown deserve special mention. The Black Sheep 4-11.—MACDONOUGH (H. H. Campbell): Willie Collier in A Lucky Star 4-6. Margaret Anglin 7-8. ITEMS: Margaret Anglin gave an open-air performance of Antigone at the Greek Amphitheatre June 30, and played to an audience of several thousand. Production was magnificently staged and Miss Anglin made a pronounced hit in her role. Isetta Jewell will commence a limited engagement at the Liberty 18.

RIVERSIDE.—LORING (Frank C. Nye): William Collier in A Lucky Star June 26; Collier more than upheld his reputation, supporting co. fine; business fair.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (R. G. Middelkamp): Moving pictures and band music 4-9.—MINNEQUA THEATRE (Joe Glass): Minnequa Stock co. in St. Elmo 12; Winnie of Wannacoopers 12-15; The Divorcees 15-19; The Easterer 19-23; Ostier Joe 23-26; The Man Who Wins 26-29; At the Old Cross Roads 29-3. Business fair. The co. doing excellent work and parts well taken.—PANTAGES (Chas. E. Holmes): Melville MacDowell and Virginia Drew Trescott in The Sheriff and the Widow, Madge Mailand. Three Benelots in cyclist work, Alicia Petit Cleere, soprano; Chas. Diamond and Miss Beatrice, soprano saxophone 11-18; Balalaika Band, Al H. Tyrell, comedian; Caulfield and Driver in The Section Boss, Alicia Petit Cleere in song, the MacLean Bryant co. in Weston's Gambling Story, Animated Events 18-25; musical programme, Hurley and Hurley, gymnastic stars; Carrie McManus singing "Call Me Up on a Rainy Afternoon." Theo. Fuller Smith, a musical wonder; Dr. Gould, English scientist, 25-2.—ITEM: House doing a flourishing business, too small for Saturday night business.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Moving pictures to fair business June 27-2.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): Every season the Hunter-Bradford Players in the course of their annual summer engagements bring out a new play, nearly all of which have proved successes for the regular season. For the week of 4 Dr. Wendham's Experiment saw its first light and proved most interesting and amusing. It was written by Ethel Watts Mumford and Henry Kolker, the latter well known and talented actor appearing in the principal role with dramatic and most convincing effect. A review of this production will be found in another column of this issue. The cast included Clarence Handisides, Edward Emery, Frances Gaunt, Thais Lawton, Walter Hitchcock, Viola Leach, Eugene O'Brien, Marion Lorine, Burke Clarke, Frank Lamb, Ernest Stallard, Margaret Greene, and Helen Tracy, all of whom contributed artistically to the success. The audiences were very responsive to the many good points and applause was hearty and frequent. The Great Divide week of 11.—POLI'S (S. Z. Poll): Browster's Millions, which is well known and popular with theatre patrons, was given a smooth and praiseworthy production 4-9 to large size audiences. In the cast were Edmund Eaton, John Wesley, Frank Monroe, Florence Barker, Eva Vincent, Charles J. Harris, Arthur S. Byron, Thomas McLaurie, Gloria Gallup, Gilberta Faust, and Victoria Montgomery, a strong combination of talent that made the comedy run with vim and with all the strong dramatic climaxes well brought out. The Squaw Man week of 11.—ITEM: The past week has been most eventful, especially by lack of new rumors of theatres to be erected by K. and E. Shuberts, independents, et al. A. DUMONT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): In Paid in Full, 4-9, honors were shared between Hammond Dailey and Alice Fleming. Mr. Dailey never before having shown such strength in a Bridgeport production and Miss Fleming's remarkable work in the third act adding to even her former high tide of popularity. John Ince did all he could with Jimay, but exaggerated

the deliberateness of the role. He is too virile a man to play over-calm roles. Joseph Egan did effective work as Cap'n Williams. Glittering Gloria 11-16.—ITEMS: Eileen Gurnin and four "singing usherettes" made a hit in entr'acte songs. "Tummy" Williams, the "Faust" of the co., took a week off 4-10 and visited with his wife and son, who are summering in this city. Bianca West, of this city, who starred in Paid in Full, witnessed Miss Fleming's performance of Mrs. Brooks 5. WILLIAM F. HOPKINS.

STAMFORD.—ALHAMBRA (Kurnil) Co.: The Franklin Stock co. 4-9 presented Merely Mary Ann to fair business. Mabelle Estelle had the title-role and she did the London slavery of Eleanor Hobson to perfection. Mr. Jeffrey as Lancelot did good work, and we note with pleasure his great popularity as evinced by the numerous ovations tendered him during the week. Henry Hicks as the country parson gave us comedy for a change this week. Lynn Overman, who again had an opportunity to appear to advantage, gave a very clever impersonation of the young English milord. The New Magdalen 11-16.—ITEMS: Miss Estelle will remain but one week, when the new leading woman, Margaret Pitt, will join the co. Miss Pitt is well known throughout the East, coming here from Wilmington, Del. Pauline H. Boyle, who has so successfully managed the Franklin Stock co. since it made its bow to this city, retires from the management in order to get a much-deserved rest. She is to be congratulated on the high standard of both plays and players she has presented, and it is with much regret that we see her go. Frederick Clayton, of the Franklin co. in Stamford, S. L., will assume the new management. Harold S. Lynn, another Stamford boy, made his second appearance here with this co., this time as a knight of the batta, and showed true histrionic ability.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Della Pringle's Summer Stock co. opened June 27-2 in Dolores of Old San Juan; well staged and gave satisfaction; deserved better patronage. The cast included C. E. Van Auker, C. G. Weston, C. B. Archer, M. F. Hogan, N. A. Lawrence, Billy Myers, Mr. O'Neill, A. L. Nelson, Olive McConnell, Helen Del Mar, Leonore Allen, and last, but not least, Della Pringle. Boy of the Jumping Gee 4-9.—RIVERSIDE PARK.—The Hunt Musical Comedy co. in College Days June 27-2; good production, well presented, and they, too, deserved better patronage. The co. included Oscar Walsh, Harry B. Cleveland, C. A. Fogg, E. C. Hunt, Franklin D. Cooper, Don Seaton, Jose Leo, Frank E. Edmonds, Corey E. Hunt, Elvia Hand, Drena Mack, Alma Hallier, and Alice Abell. Motion pictures are popular fad and big drawing cards, and the Box, Oaks and Lyric are packed to the doors every night. A new picture house opened 2 by the Bay Amusement Co. (J. H. Ray). The new house is on Main Street and is called the Bijou; everything new and clean.—ITEMS: Preparations making for the biggest Fourth of July celebration ever held here. Your correspondent very much in evidence; wanted to ride on box of stagecoach with the pioneers and lead the volunteer fire department, which he helped to organize in '76. But what about the old band of Chicago volunteers of 1848; afraid they have all gone off and left me.

ILLINOIS.

ELGIN.—OPERA HOUSE (Prickett and Thielen): This house was leased for a term of ten years from July 1 to Messrs. Prickett and Thielen, who also control the Star and

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66 ANNA HELD GIRLIES 66

Temple theatres here. After a thorough renovation house will reopen about Oct. 1, and only first-class road attractions and vaudeville will be seen here next Winter. Booking not yet announced.

IOWA.

DUBUQUE.—UNION PARK THEATRE (Charles D. Connelly): Park Players June 26-3 'n Captain Swift, did good business. Same co. 4-9 in 17 Boys in Blue and Gumer and Carmen.

FORT DODGE.—UNDER CANVAS: The Sights co. closed 1 after a week of poor business, and went to Lehigh, Ia., to fill a three nights' engagement.

MAINE.

BELFAST.—OPERA HOUSE (W. J. Clifford): The Yale Stock co. pleased good houses 4-6 with Princess of Patches, The Traveling Man and the Country Girl. Avery Strong co. 18-20.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred. W. Falkner): Motion pictures, Paula Reeves and Jim Coleman 4-9, to fair business. **LYRIC** (J. F. Ebling): Motion pictures, Max Pennington and Miss Hoffman 4-9; fair business.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Opera co. presented week 4-9 Olivette, with Marie Barry in the title-role. Miss Barry was heard-to-excellent advantage and scored a great success. Elsie May Duffin as the Countess was excellent, as was Leila Thorne and Virginia Reid. H. O. Burgess, Gilbert Clayton, Wilbur Cox, and Fred Killeen were very good. The chorus was strong and sang well, while the stage settings left nothing to be desired. The co. has made a very favorable impression so far, the members being above the average. Attendance very large. **ITEMS**: J. M. Welch and family are the guests of Mr. Welch's mother in this city. They made the trip from New York in Mr. Welch's automobile. James Meehan, a strong and very popular favorite, will be one of the feature acts of George Evans' Honey Boy Minstrels the coming season. Mr. Meehan left for New York 4. Breezy Knoll and The Cedars entertained a large week end party 8-9. Island Park, Portsmouth, R. I., had King and Queen, the diving horses 4-9, and drew an immense attendance. Dighton Rock Park presented A Leap to the Moon 4-9 to large attendance. The Bijou and Premier are drawing large attendance in spite of the heat. Sheedy's Freebody Park Theatre, Newport, R. I., is drawing excellent attendance with very strong bills. W. F. G.

WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): D'Arcy of the Guards made an excellent holiday offering for the Poli Stock co. 4-9, drawing good sized crowds. The piece was given a fine staging by Albert Lando and all the parts were filled in a very capable manner. Rose King as Pamela Townshend was fine and made a big hit, as did Edward Lynch in the role of Major D'Arcy, the part formerly played by Henry Miller. Others making good in their parts were Rollo Lloyd as Harry Townshend, Frank Thomas as Captain Gregory, W. H. Dimock as Colonel Jennison, Fred Roslyn as Major Dalrymple, and Bob McClung as Sambo. Brewster's Millions 11-16. **CASINO.**—Fra Diavolo was the offering 4-9 by the White City Musical Stock co., to fair business. Marie Carrington played the role of Zerlina in place of Marie Annis, who has gone to Richfield, N. Y., for the rest of the summer. **LINCOLN PARK** (Geo. W. Goett, res. mgr.): Vaudeville was the attraction at this theatre 4-9. Good bill and business.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): The Orpheum Stock co. opened season 8 in The Parish Priest, The Garrison Girl, and Sherlock Holmes, all of which were well presented to capacity business. **ITEM**: Mr. Simon has had office and stage rebuilt, so that largest attractions can be accommodated here.

GRAND RAPIDS.—RAMONA (L. J. Delamater): Excellent vaudeville, headed by Swat Milligan and De Loris, the noted sharpshooter, as an added feature, 3-9.

MINNESOTA.

PARIBAULT.—OPERA HOUSE: Motion pictures 4-9, to fair houses.

MISSISSIPPI.

BILOXI.—DUKATES (Low Rose): Bi-loxi Dam of Beavers' Minstrels June 26 (for benefit of children's outing) pleased S. R. O. and many turned away. **ITEM**: It was originally intended to give this performance in the Alldome, but rain prevented.

BAY ST. LOUIS.—PICTORIUM (Low Rose): Manager Rose opened this new house June 27 to S. R. O. The bill included the Dupont Trio, Lew Winters and a fine line of pictures. Prospects good.

MISSOURI.

KIRKSVILLE.—HARRINGTON (Herbert S. Swaney): Cohn Comedy co. (Lee

Cohn) pleased good business all week June 27-2; Angell's Comedians (J. B. Angell) 5-6; Lucille Morris Stock co. (Le Compte and Fischer) 11-18.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehring): Hello Bill June 27-3; good houses; Paid in Full 4-9. **LYRIC** (L. M. Gorman): Hello Bill June 27-2; good, to capacity houses; 4 and until Fall dark. **CASINO** (L. M. Gorman): Four Idiotas, Cullen Brothers, Van Kaesthoven Quartet, Stickney's Dogs, Al. Tyrell 8-9. **ITEMS**: The Lyric Stock co., headed by Louise Carter and Mr. Sabine, closed the longest and most successful stock engagement known in this city. The co. will in large part be retained for next season, although the complete cast is not yet announced. The Casino at Capital Beach opened 8 with advanced vaudeville, to be continued during the summer. The Taylor Opera House at Wymore, Neb., was destroyed by fire in a conflagration which destroyed several squares in the business section. It will be rebuilt. The attendance at Capital Beach has improved materially since the advent of warmer weather and closing of regular theatres.

FOREST W. THRETTA.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Good business with vaudeville and pictures 4-9. In the vaudeville bill are Farrell and Shepard, Sid Vincent, Isabella Stonehouse, and Anna De Costa.

NEW YORK.

ELMIRA.—BORICK'S (Henry Taylor): The most popular offering of the opera season thus far was the Manhattan Opera co.'s production of The Isle of Spice 4-9; large business. Gladys Caldwell was a fetching Terpsichore and sang with pleasing effect. Marie White, who returned to the leading contralto roles after an absence of two years, won an ovation for her splendid work as Kamoria. Helen Carlisle made a satisfactory Absena, and Eleanor Butter an entertaining Trinket. Henry Taylor scored as Lieutenant Katchall. Carl Gantvoort won new honors as Kashon, and Allan Ramsey was funnier than ever as Bompapka. Entertaining fun was also supplied by Frank French as O'Grady, and Clifford Hyde as Mackinaw, and small parts were looked after ably by Charles Harrison and Minnie Carroll and La Claire. The work of the chorus was of a high order and that of the orchestra under George Lyding an important factor. Jack and the Beanstalk 11-16. **ITEMS**: So successful was the production of The Isle of Spice at Borick's 4-9 that the management has decided to limit the repertoire to the lighter operas for the balance of the season. Apropos of the statement in this correspondence last week that Albert Beckerick would take out Price's Players next season, John R. Price writes from New York city: "I should like to know by whose authority. I am the owner of that title and have been for twenty years." Dan Quinlan is spending the summer at his home in this city. René Districk and Horace Wright, the popular prima donna and leading tenor of last year's Manhattan Opera co., are spending two weeks in Elmira. Several social functions have been given in their honor. —Mara Ambrose, who was brought to Elmira to sing the titular role in the Manhattan Opera co.'s strong production of Carmen, likes the city so well that she is to spend the summer here. There are almost as many prima donnas here now as there are opera people generally. —Citizens of Penn Yan are so elated over the new Sampson Theatre, now nearing completion, that they have already bought every seat for the opening night, Oct. 12, when Clyde Fitch's The City will be presented, and the opening ceremonies will be repeated the following night. Charles H. Sisson, widely known as a manager of ability, is to be at the head of the new house.

J. MAXWELL BROWN.

ALBANY.—HARMANUS BLECKER HALL (J. Gilbert Gordon, res. mgr.): The Lytell Stock co. in The Boys of Company B 4-9 played to immense audiences; the production was nicely put on and gave good satisfaction. Mr. Lytell, Miss Edmund, Jack Summers, Wyley Birch, and Louis Morell were well cast and won marked favor by their clever work. In Missouri 11-16. **PHROCTOR'S** (Howard Graham, res. mgr.): Had a big week 4-9 with vaudeville and moving pictures. **ITEMS**: Majestic (Emil Deitche): Vaudeville and pictures drew largely 4-9. **ITEMS**: Will J. Amsdell, a local actor, has been appearing with the Lytell Stock co. in several productions to excellent advantage. It is now reported that the new Clinton Theatre being built here will, when completed, be under the management of Henry B. Harris as a syndicate house. A previous rumor was to the effect that it was to be devoted to high-class vaudeville and would be one of the theatres in the circuit of William Morris, Inc. —Clara Rehm, of this city, who has met with considerable success since taking up the theatrical profession, has joined the Chase Family to appear in a vaudeville sketch. She possesses a good singing voice, in addition to being a graceful dancer. —George W. Decker, a local blackface comedian, has received an offer to sign with Al. G. Field's Minstrels the coming season.

WATERTOWN.—Forepaugh and Sells Brothers' Circus has been secured for Aug. 17, the second day of Firemen's Convention. —Charles W. Smith, formerly stage carpenter at Antique and now connected with

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The Lubin Co. is visiting in city. —Clifford Narrow replaced A. Myers as operator at Antique 4. —Rehearsals are in progress for a new play to be presented by S. H. Dramatic Club early in September. —Bijou changed film service from United, at Troy, to Victor Film Co., Buffalo, both independent concerns. —The Jeffries-Johnson fight pictures will not be stopped if shown here. Police state they will not interfere.

GEORGE A. KEATING.

SYRACUSE.—WETTING (John L. Kerr): East Lynns was the bill June 30-2 by the stock co. and drew good sized houses.

The Squaw Man 4-9 drew large audiences. Carl Brickert as Cash Hawkins and Charlotte Downing as Nab-U-Hitch especially distinguished themselves. Woman in the Case 11-18. The Penalty, a new play, written by J. Stanley Macy, stage director of the co. 14-16. —ITEMS: Lute Vrnhman, for the past three seasons stage director of The Gingerbread Man, is spending a few weeks at his cottage on Otisco Lake, near here.

E. A. BRUNSWICK.

ROCHESTER.—LYCEUM (M. R. Wolff): Lyceum Players in York State Follies 4-9. The popular Lyceum Players



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gave a very adequate production of this well-known rural play. Messrs. Spencer, Mott, Bushman and the Misses Riker, Chester, and Procter were all seen in congenial roles. The fact that the "locals" of the play is laid in the vicinity of Rochester added much to the interest. The references to familiar haunts and places brought many laughs. Big business during the entire week. Cast 11-16. H. G. ZIMMER.

SARATOGA SPRINGS—BROADWAY (J. C. Graul): Charles K. Harris co. in The Blackhead 4; excellent co. and production, to small and well pleased audience. Bennett and Moulton co. 7-8. **JOSE VANDENBERG** Concert co. 12. Chicago Stock co. Aug. 1. **PONTIAC** (J. C. Graul): Week June 30-T La Combe Brothers, Dobbs and Drew, Jeannette German, Conners and Edna, John H. W. Byrne, Malano Duo, Lottie Gardner, George Adams, and the Michelangelo to good business.

UTICA—**MAJESTIC** (J. O. Brooks): Majestic Stock co. in The Lion and the Mouse June 27-2; to fine business. Same co. in The Adventures of Miss Brown 4-6; pleased large houses. Dr. Jekyll and Mr. Hyde 7-9. **HIPPODROME** (P. F. Clancy): Vaudeville, including the Sophie Everett co. 4-9; drew well and pleased. **ORPHEUM** (Ford Anderson): Vaudeville and pictures to good business all week 3-9.

ROCKAWAY BEACH—AMERICAN MUSIC HALL (Wm. Morris): Opened for the Summer season with a gala vaudeville bill, including Molasso's sensational dance pantomime, "La Robe de Nuit," with Nina Payne, Lucy Weston, Cliff Gordon, the Mysterious Balloon Girl and several other good acts complete the bill; business good.

PENN YAN—**CORNWELL'S OPERA HOUSE** (Nat Sackett): This house has been thoroughly renovated and modernized and opened 1 with vaudeville and pictures. **ITEM**: It is expected that regular dramatic attractions will be seen here later.

BINGHAMTON—**STONE OPERA HOUSE** (Fred Gillen): The Dorner Stock co. closed its engagement June 30 on account of financial difficulties; the manager of the house being in no way responsible for same.

NEWBURGH—**ACADEMY** (Fred M. Taylor): Motion pictures 4-10, to crowded houses.

JAMESTOWN—**CEYLON** (J. J. Waters): Strong vaudeville attractions and good business 4-9.

GEORGE LYDECKER
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OHIO.
ASHTABULA—**LYCEUM** (R. F. Cook): Murray and Mackay Stock co. closed a successful seven weeks' engagement 2, playing high-class melodramas, with vaudeville. House dark now. **ITEM**: Gordon Harper has closed a successful ten weeks' engagement with the Murray and Mackay Stock co. and is here visiting Dale Deveraux, Jr., at his Summer home, before joining the Truedale Brothers' Man on the Box co. Mr. Deveraux goes out next season with House of a Thousand Candies co.

SPRINGFIELD—**SPRING GROVE CASINO** (Harry A. Ketcham): Rod's Players in A Bachelor's Honeymoon 8-9 to fair business. The cast included Lola Hawthorne, Arthur Ashley, Harold Mead, Carolyn Gates, Bertram Marburgh, James A. Bushell, Louise Coleman, Irene Eby, Genevieve Cliff, and Edwin Evans. Rod's Musical Comedy co. 10-16.

FINDLAY—**RIVERSIDE PARK AUDITORIUM** (F. S. Fulwider): Cuihane's Comedians June 26-9; plays: The Girls from the Hills, Theima, St. Elmo, Du Barry, Her Wedding Day, Adrift in New York, She Dared to Do Right, and The Last Chance; good satisfaction to fair houses.

WOOSTER—**OPERA HOUSE** (Kettler and Limb): Graham Stock co. 4-9; good attractions and business.

BELLEFONTAINE—**GRAND** (C. V. Smith): Motion pictures 4-9; good business.

OREGON.
MEDFORD—**OPERA HOUSE** (Chas. D. Hasebring): The Athos Stock co. in Hello Bill June 20-21 and 25; good co. and house. The Sign of the Four June 28-2.

PENNSYLVANIA.

SCRANTON—**POLI** (J. H. Docking): The County Chairman was the offering for week of June 27 to capacity business. Robert Wayne as Jim Hackler was at his best and scored a decided hit. Marguerite Fields as Lucy Rigby was charming, as she always is, and with Robert Wayne were accorded numerous well earned curtain calls. Royal Tracy as Lifford Wheeler, John Ravard as Sassafras Livingstone, Barton Williams as Uncle Eck Milbury, Daniel Lawler as James Whitaker, and Pearl Gray as "Chick" Elsey were excellent and merit special mention. Thaddeus Gray as Elias Rigby, Paul Machette as Riley Cleaver, Robert Lee Allen as Jupiter Pettaway, Frank Kirk as Jefferson Briscoe, Harold Knapp as Vance Jimmison, Lawrence Barbour as Colonel Barona, Rena Grau as "Chub" Tilliver, Margaret Ralph as Mrs. Elias Rigby, Maud Atkinson as Mrs. Jefferson Briscoe, Helen G. Robinson as Lorene Watkins, ably sustained parts. Irene McCay, Earl Evans, Charles Peck, Charles Newman, and E. Jones pleased. The play was excellently staged and the scenery was fine. Going Some 4-9 to excellent business. The play is full of laughs and all the parts were well sustained. Marguerite Fields as Helen Blaik, Pearl Gray as Jeanne Chaplin, Robert Wayne as "Larry" Glass, Royal Tracy as J. Wallingford Speed, and Thaddeus Gray as Bertley Fresno were excellent and merit special mention. John Ravard as Apollia Maria Carara, Lawrence Barbour as "Mister" Cloudy, and Robert Lee Allen as "Willie" pleased. The others were Frank Kirk, Daniel Lawler, Barton Williams, James Dempsey, Carl Knapp, Charles Newman, Helen Robinson, and Maud Atkinson. For week of 11 St. Elmo. The Hippodrome co. closed, after playing two weeks, for lack of patronage.

LANCASTER—**ROCKY SPRINGS PARK THEATRE** (Arthur C. Pell): The Metropolitan Comic Opera co. for their second week offered The Mikado 4-9 to good and well pleased audiences. The co. is undoubtedly the best that has ever appeared here in Summer opera, and the whimsical story, witty lines and beautiful music of Gilbert and Sullivan's operetta were adequately rendered. As the Mikado, F. J. Waelder was excellent. Lionel Hogarth acted and sang the part of Nanki Poo splendidly. Jack Leslie as Ko Ko was very funny, without being vulgar. The exaggerated dignity of Pooh Bah was well acted by Boyd Marshall, who sang in fine style. Harry L. Jackson as Pish-Tush and Harry Brown as Nee-Ban made the most of their parts. Mildred Warren as Yum-Yum, Edythe Clark as Pitti Sing, and Mamie Gilder as Peep Bo were vivacious and charming as the three little maids from school. Bernice Mershon made an exceptionally strong Katisha, being a clever actress with a good voice. The co. has an efficient and courteous business-manager in Fred W. Hornby, who at one time was connected with the New York Sun. Fra Diavolo 11-16.

WILLIAMSPORT—**VALLANT** (PA. VILLION) (W. H. Amer): Clara Turner Stock co. 4-9 in A Pair of Twins and The Girl, the Man, the Devil, to large sized and appreciative audiences. All plays nicely staged.

JOHNSTOWN—**MAJESTIC** (M. J. Boyle): The stock co. presented Northern Lights 4-9; same marked success as has attended all their efforts; business is increasing despite intense heat.

TEXAS.

WICHITA FALLS—**THEATRE** (T. B. Marlowe): Opened with vaudeville and pictures June 30 to good business. Bill included Roads, Roads and Winfrey and Hancey and Long, whose singing and dancing made big hit. **ITEM**: **WYOMING** (Wichita and Laramie): Vaudeville and musical comedies 30-2 to large houses. Hunter and Vicham supplied the comedy.

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AMARILLO—GRAND OPERA HOUSE: Again changed hands, the managers now being Hakle and Richards. House dark.

VIRGINIA.

RICHMOND—ACADEMY (Loo Wise): The Benjamin Players presented in the Palace of the King June 27-28; pleasing good business. Franklin Hitchins surpassed himself in the role of Don John, of Austria, and Miss McComas was a lovely Dolores. Miss Bradley was as the blind sister is the new member, and acquitted herself well. Mignon Oxar, as the plotting princess, was equal to all demands. Others of the co. were Richard De Witt, Dudley Dorn, Franklin La Touche, Hanford Buck, Robert Eames, Gladys and Ethel Hawitt, Lydia Knott, Margaret Field and Florence Adams; same co. in Niles 4-9, and Turned Up 11-16. **BIJOU** (W. T. Kirby): Bill 27-28; Knox and Alvin, Tora Japanese co., Charles Carroll and pictures; to big business. **COLONIAL** (E. P. Lyons): Bill 27-28; Goff Phillips, Imperial Comedy Trio, Sasha Gordien and pictures; to big business.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): William Lawrence in a double bill. My Son Bob and Uncle Dave Holcomb, drew two good houses 1 (Dominion Day), considering the fine weather and the many outdoor attractions. Two performances were also given 2. Friends (local) 7-9. **ITEM**: The Maritime Province managers met at Moncton recently and decided to form an association to book only first-class attractions, not allying themselves with any particular theatrical faction.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole, mgr.): San Diego, Cal., 11, 12, Santa Barbara 13, Fresno 14, Spokane, Wash., 16, 17. **FERKE, MRS.** (Harrison Grey Fiske, mgr.): San Francisco, Cal., 4-16, San Jose 18, Sacramento 19, Portland, Ore., 21-23. **COBURN PLAYERS** (L. M. Goodstadt, mgr.): Bloomington, Ill., 12, Lexington, Ky., 13, Richmond 14, Knoxville, Tenn., 15, 16, Athens, Ga., 18, 19, Hendersonville, N. C., 20, 21, Charlottesville, Va., 22, 23. **COLLIER, WILLIAM** (Charles Frohman, mgr.): Portland, Ore., 10-18, Olympia, Wash., 14, Tacoma, 15, 16, Seattle 17-23, Spokane 25, 26. **GIRL FROM THE GOLDEN WEST**: Garfield, Wash., 12, Pullman 13, Uniontown 14, Genesee, Id., 15, Moscow 16. **LOTTERY MAN** (The Shuberts, mgrs.): Chicago, Ill., May 30—indefinite. **MANN, LOUIS** (W. A. Brady, mgr.): New York city June 20-July 16. **MANNERING, MARY** (The Shuberts, mgrs.): Chicago, Ill., June 6-July 16. **SEVEN DAYS** (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite. **SIS PERKINS** (C. Jay Smith, mgr.): South Haven, Mich., 18, 19.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gasolo, mgrs.): Chicago, Ill., July 26—indefinite. **ALBEE** (Chas. L. Loberberg, mgr.): Providence, R. I., 16—indefinite. **ALCAZAR** (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite. **ALIAMBRA** (F. Hatch, mgr.): Milwaukee, Wis.—indefinite. **ATHON**: Medford, Ore.—indefinite. **BAKER**: Portland, Ore.—indefinite. **BATEMAN, VICTORY**: Salt Lake City—indefinite. **BELASCO AND STONE** (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite. **BENJAMIN PLAYERS**: Richmond, Va., May 23—indefinite. **NETTIS AND FOWLER**: Newark, N. J., 23—indefinite. **BIJOU** (E. A. Schiller, mgr.): Savannah, Ga.—indefinite. **BISHOP'S PLAYERS** (H. W. Bishop, mgr.): Oakland, Cal.—indefinite. **BONSTELLE, JESSIE**: Buffalo, N. Y., 23—indefinite. **BUNTING, EMMA**: Atlanta, Ga.—indefinite. **BURBANK** (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite. **COLONIAL**: Cleveland, O.—indefinite. **COLONIAL THEATRE** (J. M. Howell, mgr.): Columbus, O.—indefinite. **COLUMBIA**: Washington, D. C.—indefinite. **CRITERION THEATRE** (Kilmt and Gasolo, mgrs.): Chicago, Ill., Dec. 19—indefinite. **DAVIS** (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite. **DORNEY**: Electric Park, Newark, N. J., July 4—indefinite. **DUVAL**: Jacksonville, Fla.—indefinite. **ELITCH**: Denver, Colo.—indefinite. **EMPIRE THEATRE** (Spitz and Nathan, mgrs.): Providence, R. I.—indefinite. **FORBES** (Gus A. Forbes, mgr.): Duluth, Minn., June 18—indefinite. **FRANKLIN PLAYERS** (Pauline H. Boyle, mgr.): Stamford, Conn.—indefinite. **GIRTON**: Los Angeles, Cal., June 19—indefinite.

GLASER, VAUGHAN: Rochester, N. Y., July 25-Aug. 3.

GREET PLAYERS (Ben Greet, mgr.): Washington, D. C.—indefinite.

GRIM (William Graw, mgr.): St. Joseph, Mo., Dec. 9—indefinite.

HALL, LOUIS LEON: Trenton, N. J.—indefinite.

HARNED, VIRGINIA: Los Angeles, Cal., July 11—indefinite.

HARVARD (Thaddeus Groff, mgr.): Pittsburgh, Pa., July 2-Aug. 21.

HARVEY: Kalamazoo, Mich.—indefinite.

HASWELL, PERRY: Toronto, Ont.—indefinite.

HAYWARD, GRACE: Minneapolis, Minn.—indefinite.

HIMMELIN'S YANKEE DOODLE (Geo. V. Haledeau, mgr.): Superior, Wis.—indefinite.

HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.

HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., June 20—indefinite.

HORNBECK: Dayton, O.—indefinite.

HUDSON (Schank Bros., mgrs.): North Hudson, N. J.—indefinite.

HUNT, CHARLOTTE: Boston, Mass.—indefinite.

HUNTER-BRADFORD PLAYERS: Hartford, Conn.—indefinite.

HUNTER-BRADFORD PLAYERS: Springfield, Mass.—indefinite.

HUNTLEY, GRACE DARLING: Skowhegan, Me., June 26-Aug. 6.

KEITH (James E. Moore, mgr.): Portland, Me., April 10—indefinite.

KING, CHARLES: San Diego, Cal.—indefinite.

LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—indefinite.

LE MOYNE: Riverside, Cal., June 6—indefinite.

LOIS: Seattle, Wash.—indefinite.

LYCEUM PLAYERS: Rochester, N. Y., May 23—indefinite.

LYRIC: Minneapolis, Minn.—indefinite.

LYRIC (L. M. Gorman, mgr.): Lincoln, Neb.—indefinite.

LYTLE, BERT: Albany, N. Y.—indefinite.

MACK-LEONE: Salt Lake City, U. S.—July 30.

MACK-SWAIN: Tacoma, Wash.—indefinite.

MAJESTIC: Utica, N. Y., 11—indefinite.

MARX-WHITELAND: Cedar Rapids, Ia., May 30—indefinite.

MINNEQUA: Pueblo, Colo.—indefinite.

MORISON, LINDSAY: Boston, Mass., June 20—indefinite.

MURAT: Indianapolis, Ind.—indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 18.

NORTH BROS.: Topeka, Kan.—indefinite.

OPHEUM PLAYERS: Philadelphia, Pa.—indefinite.

OPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.

OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.

PARK: Chester Park, Cincinnati, O.—indefinite.

PATTON (Corse Patton, mgr.): New York city June 7—indefinite.

PEOPLES: Flint, Mich.—indefinite.

POLI (J. H. Docking, mgr.): Scranton, Pa.—indefinite.

POLI (S. Z. Poll, mgr.): Hartford, Conn., June 27—indefinite.

POLI (S. Z. Poll, mgr.): Waterbury, Conn.—indefinite.

POLI (S. Z. Poll, mgr.): Worcester, Mass., 2—indefinite.

POLI (S. Z. Poll, mgr.): Springfield, Mass., 9—indefinite.

POLI (S. Z. Poll, mgr.): Wilkes-Barre, Pa., 9—indefinite.

POLI (S. Z. Poll, mgr.): Bridgeport, Conn.—indefinite.

PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.

PRINGLE, DELLA: Boise City, Ida., June 27—indefinite.

ROD: Fairview Park, Dayton, O.—indefinite.

ROD'S PLAYERS (L. J. Rodrigues, mgr.): Springfield, O.—indefinite.

RUSSELL-DREW: Seattle, Wash.—indefinite.

RYAN: Montreal, P. Q.—indefinite.

SCHILLER PLAYERS: Norfolk, Va.—indefinite.

SIGHTS: Fort Dodge, Ia., June 27—indefinite.

STUBBS-WILSON PLAYERS: Olentangy Park, Columbus, O.—indefinite.

SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—indefinite.

SUMMERS (G. H. Summers, mgr.): Hamilton, Ont.—indefinite.

TURNER, CLARA: Williamsport, Pa.—indefinite.

WIETING: Syracuse, N. Y.—indefinite.

WILLIAMS AND STEVENS: Jacksonville, Fla., July 4—indefinite.

TRAVELING STOCK COMPANIES.

AUBREY, HELEN (James Davis, mgr.): Sedalia, Mo., 11-23.

BAILEY-LOCKWOOD: Lake Side Park, Webb City, Mo., 10-23.

BRIANT BROS. (Boy Briant, mgr.): Junction City, Kan., 11-23.

BURGESS STOCK (W. C. Burgess, mgr.): Lawrence, Kan., 11-23.

CASH, BURLEIGH (Burleigh Cash, mgr.): Salina, Kan., 11-23.

CHICAGO STOCK (Chas. H. RossKam, mgr.): Amherst, N. S., 12-14.

COPELAND STOCK: Newton, Kas., 11-23.

DOROTHY STOCK: Kearney, Neb., 11-23.

GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Excelsior Springs, Mo., 10-23.

GRAHAM STOCK (Oscar Graham, mgr.): Chanute, Kan., 10-23.

HALIFAX, GEO. V. (C. E. Whitney, mgr.): East Liverpool, O., 11-16.

HALL, DON C.: Iola, Wis., 11-16, Amherst 18-23.

HALL, HELEN, STOCK (G. S. Flinders, mgr.): Hutchinson, Kan., 11-23.

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 HENRY FAMILY THEATRE (C. W. Henry, mgr.): Bedwood, N. J., 11-16.
 HICKMAN-BESSEY STOCK (Harry G. Libon, mgr.): Denison, Tex., 11-16.
 HOLLINGSWORTH TWINS: Paducah, Tex., 11-16.
 HUCHISON, LAURA (Jack Huchison, mgr.): John, Kan., 10-23.
 KENN, LORRAINE: Council Bluffs, Ia., 11-23.
 KEMBLE-SINCLAIR COMEDY: Warren, O., 11-16.
 LATIMORE-LEIGH STOCK (Western; Bert Leigh, mgr.): Cleburne, Tex., 18-28.
 LEWIS-OLIVER STOCK: Fort Scott, Kan., 10-23.
 LYCHUM STOCK: Nebraska City, Neb., 11-23.
 MAHER, PHIL (Leah E. Smith, mgr.): New Castle, Pa., 11-16.
 MAJESTIC STOCK: Grand Island, Neb., 11-23.
 MAJESTIC STOCK (S. L. Kelly, mgr.): Champaign, Ill., 4-16.
 METROPOLITAN STOCK: Hastings, Neb., 11-23.
 MOREY STOCK (F. A. Murphy, mgr.): Coraopolis, Tex., 11-16. Waco 18-28.
 NICKERSON BROS.: Springfield, Mo., 10-23.
 ORPHEUM STOCK (Edward Doyle, mgr.): Boston Harbor, Mich., 12-16.
 PEOPLE'S STOCK: Atchison, Kan., 10-23.
 REEVES, DOROTHY: Beatrice, Neb., 11-23.
 RENTHROW STOCK (J. N. Bentfrow, mgr.): McAlester, Okla., 10-23.
 RICHARDSON-LEWIS STOCK: Duray, Colo., 10-18. Monroe 15, 16. Delta 17-20.
 RUSH EDMUND STOCK: Fremont, Neb., 11-23.
 SINCLAIR-WEBER STOCK (S. H. Weber, mgr.): Ottawa, Kan., 11-23.
 SPENCE THEATRE (Harry Bohns, mgr.): Manhattan, Kan., 11-23.
 TAYLOR, ALBERT (E. J. Lassor, mgr.): Hot Springs, Ark., 11-23.
 TAYLOR STOCK (H. W. Taylor, mgr.): Connellsville, Pa., 11-23.
 TEMPEST STOCK (J. L. Tempest, mgr.): Delin, N. Y., 11-16.
 THORNE, MABEL STOCK (F. T. Parker, mgr.): Emporia, Kan., 11-23.
 WHYTE DRAMATIC (Charles P. Whyte, mgr.): Jefferson City, Mo., 10-23.
 WOLFORD STOCK: York, Neb., 11-23.
 YE COLONIAL STOCK (C. W. Benner, mgr.): Pittsburgh, Kan., 10-23.

OPERA AND MUSICAL COMEDY.
 ABARBELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—indefinite.
 ABORN COMIC OPERA (Milton and Margaret Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
 ABORN GRAND OPERA (Milton and Margaret Aborn, mgrs.): N. Y. C. July 4—indefinite.
 ABORN OPERA (Milton and Margaret Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.
 BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—indefinite.
 BELL BOY (James A. Galvin, mgr.): Shawnee, Okla., 10-16.
 BONITA (Robert J. Cohn, mgr.): Seattle, Wash.—indefinite.
 CASTLE SQUARE OPERA (John Craig, mgr.): Boston, Mass.—indefinite.
 CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
 EUCLID GARDEN OPERA: Cleveland, O.—indefinite.
 POLLING OF 1910 (Florence Ziegfeld, mgr.): New York city June 20—indefinite.
 GIRLIES (Fred Thompson, mgr.): New York city June 18—indefinite.
 GIRL IN THE KIMONO (Harry Chappell, mgr.): Chicago, Ill., June 26—indefinite.
 GLADSTONE OPERA: New Orleans, La., June 26—indefinite.
 HARVARD MUSICAL COMEDY (Thaddeus Gross, prop.): Pittsburgh, Pa., July 2-Aug. 31.
 IMPERIAL MUSICAL STOCK (B. W. Skinner, mgr.): Paducah, Ky., 11-23.
 KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.
 LINCOLN PARK OPERA: Fall River, Mass., June 27—indefinite.
 MORTON COMIC OPERA: Allentown, Pa., June 18—indefinite.
 MY CINDERELLA GIRL (A. G. Delamater and William Morris, mgrs.): Chicago, Ill.—indefinite.
 PHILIAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—indefinite.
 POWELL AND COHAN'S MUSICAL COMEDY (Eastern): Lansing, Mich., 10-16.
 GRANGEVILLE, Ill., 18-23.
 BOBSON OPERA: Maple Beach Park, Albany, N. Y.—indefinite.
 SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—indefinite.
 TRAIL'S RAYMOND MUSICAL COMEDY: Coffeyville, Kan., 11-16.
 UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York city July 18—indefinite.
 WAKE OPERA: Peak's Island, Me., June 27—indefinite.
 WHALOM OPERA (Chas. Van Dyne, mgr.): Pittsburgh, Mass., June 6-Sept. 10.

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WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—indefinite.
YAMA YAMA GIRLS: Tyler, Tex., 11-16.
MINSTRELS.
 BRYANT'S (G. W. Englebreth, mgr.): Cincinnati, O.—indefinite.
 DE RUE BROS.: Newport, N. Y., 12. Middleville 13, West Winfield 14, Binghamton Springs 15, Cooperstown 16.
 KERSAND'S, BILLY (B. H. Nye, mgr.): Corinth, Miss., 12. Jackson 18. Humboldt, Tenn., 14. Paris 15. Paducah, Ky., 16.

BURLESQUE.
 AVENUE STOCK (Drew and Campbell, mgrs.): Detroit, Mich.—indefinite.
 BARNYARD HOME (Wm. Morris, mgr.): New York city June 6—indefinite.
 BEHMAN SHOW (Jack Singer, mgr.): New York city 11-Aug. 6.
 BOBERRY BURLESQUE STOCK (Jan. Madison, mgr.): New York city June 15—indefinite.
 CASINO STOCK (Chas. H. Waldron, mgr.): Boston, Mass.—indefinite.
 POLLY STOCK (J. A. Fennessey, mgr.): Chicago, Ill.—indefinite.
 GAYETY STOCK (J. P. Eckhardt, mgr.): Philadelphia, Pa.—indefinite.
 STAR STOCK (Drew and Campbell, mgrs.): Cleveland, O.—indefinite.

CIRCUSES.
 BARNES, AL. G.: Medicine Hat, Can., 11-15. Maple Creek 14, 15. Swift Current 16, Moose Jaw 18-28.
 BARNUM AND BAILEY'S: Van Wert, O., 12. Ft. Wayne, Ind., 13. Anderson 14, Marion 15. Birkart 16.

BUFFALO BILL-PAWNEE BILL: Ypsilanti, Mich., 12. Detroit 18. Jackson 14, Battle Creek 15. Kalamazoo 16.

CAMPBELL BROS.: Miles City, Mont., 12. Glendale 13. Dickinson, N. D., 14. New Salem 15. Bismarck 16. Jamestown 18. Valley City 19. Casselton 20. Perham, Minn., 21. Brainerd 22. Duluth 23.

POREPAUGH-SELLS: Quincy, Mass., 12. Brockton 13. Plymouth 14. Taunton 15. Newport, R. I., 16.

GENTRY BROS.: Charlton, Ia., 12. Indianapolis 18.

HAGENBECK-WALLACE: Champaign, Ill., 12. Crawfordville, Ind., 13. Shelbyville 14. Columbus 15. Greensburg 16.

HONEST BILL'S: Elmyra, S. D., 12. Spencer 13. Salem 14. Canova 15. Howard 16.

HOWE'S LONDON: Grandmère, Can., 12. JONES BROS.: Rockland, Mass., 12. Middleboro 13. Warsaw, N. Y., 14. Mansfield, Mass., 15. Port Chester, N. Y., 16.

LUCKY BILL'S: Lewistown, Mo., 12. Monticello 13. Canton 14, 15. La Grange 16.

MACKAY'S EUROPEAN: Buffalo, N. Y., 4-16.

MILLER BROS.: 101 RANCH: Fall River, Mass., 12. Putnam, Conn., 13. Bristol 14. Danbury 15. Poughkeepsie, N. Y., 16. Kingston 17. Newburgh 18. Newark, N. J., 20, 21. Elizabeth 22. Long Branch 23.

RAVIER LILLIE'S WILD WEST: Hillside Park, Newark, N. J.—indefinite.

RINGLING BROS.: Omaha, Neb., 12. Carroll 13, 18. Des Moines 14. Waterloo 15.

CEDAR RAPIDS 16. Davenport 18. Kewanee, Ill., 19. Peoria 20. Joliet 21. Benton Harbor, Mich., 22. Kalamazoo 23.

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CHAUTAUQUA: Streator, Ill., 4-Aug. 18.

CREATOR: Sans Souci Park, Chicago, Ill.—indefinite.

EDOUARDE, CARL: Woodside Park, Philadelphia, Pa.—indefinite.

ELLERY'S (Channing Ellery, mgr.): Bismarck Park, Chicago, Ill.—indefinite.

FERRULLO: Kansas City, Mo.—indefinite.

FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Petoskey, Mich., Sept. 10.

FRANKO, NATHAN: Long Beach, N. Y.—indefinite.

GILLILAND'S BLACK HUSSAR (A. J. Gilliland, mgr.): Shamokin, Pa., July 4.

GREGG: Fountain Ferry, Louisville, Ky.—indefinite.

MISCELLANEOUS.

DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): McComb, Ill., 11-16, Louisiana, Mo., 18-23.

EXCELSIOR CARNIVAL (W. S. Miller, mgr.): Rahway, N. J., 11-23.

ITA, MENTALIST (Dr. R. H. Binaldo, mgr.): Orillia, Ont., 11-18.

MARKLE, W. R.: Meriden, Conn., 11, 12. Bath 13. Havana 14. Chillicothe 15. Depue 16.

SUTHERLAND'S NOVELTY: Great Salmon River, Can., 8-18. Ains 14-20.

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